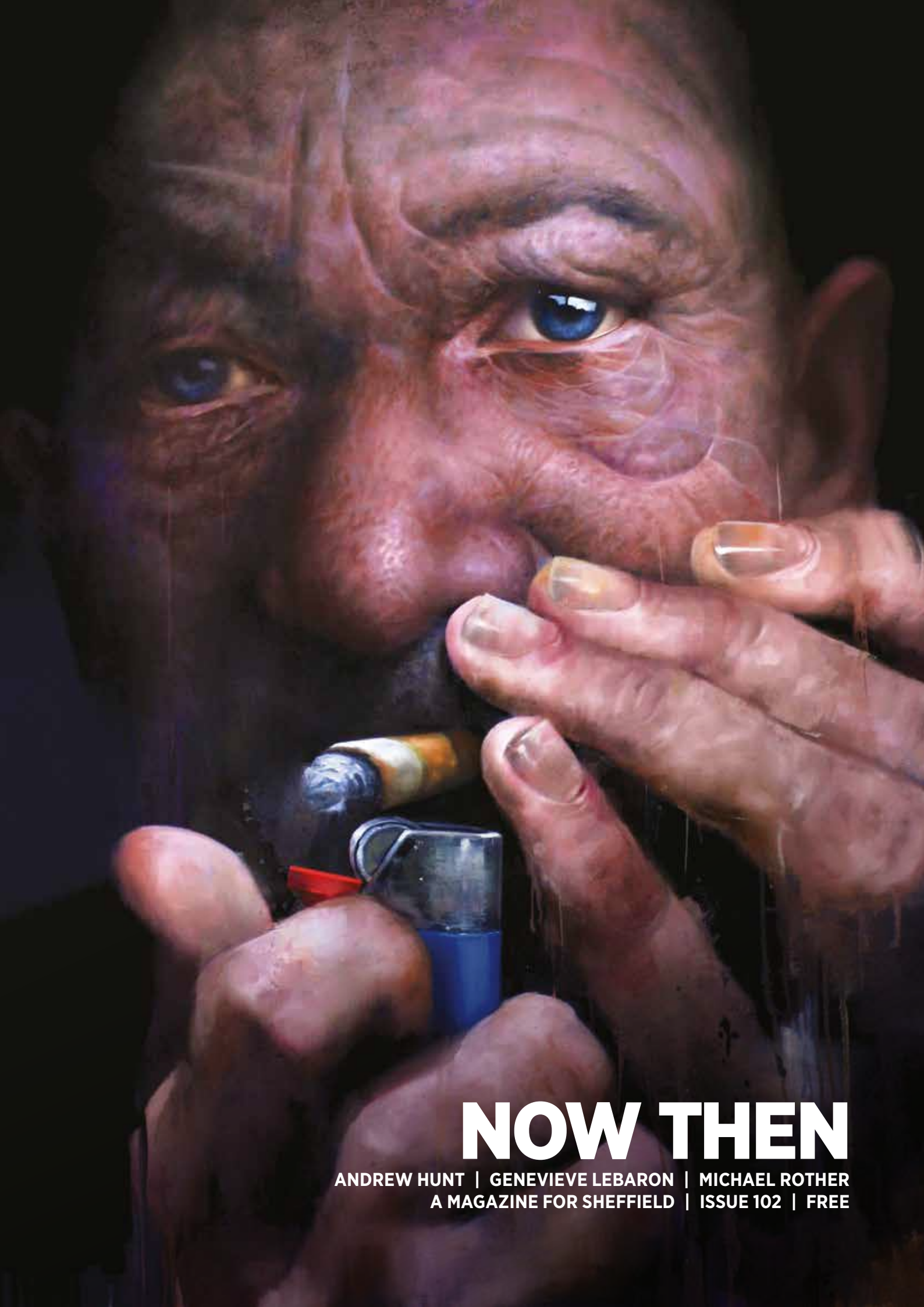
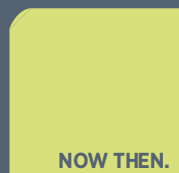




NOW THEN

ANDREW HUNT | GENEVIEVE LEBARON | MICHAEL ROTHER
A MAGAZINE FOR SHEFFIELD | ISSUE 102 | FREE



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EDITORIAL

Thanks to everyone who gave us kind compliments on our 100th issue back in July. We're really glad we managed to get it all together in time and couldn't be more pleased with how it turned out.

We are back in print this month after a break in August and we've got a bumper issue for you to get stuck into. Interviews this month include Dr Genevieve LeBaron, author of **Protest Inc: The Corporatization of Activism**, and Michael Rother, founding member of the seminal German band Neu!, who are both due to appear in Sheffield in the coming months as part of Off The Shelf and Sensoria Festivals respectively.

It's a great pleasure to have local oil painter Andrew Hunt back this month after we ran his 'Goat Herder' piece as our centre poster for NT#100. Read more about Andrew on page 41, including his call-out for head models, and marvel at his work throughout this issue. We also welcome the new Sad Facts page to Now Then, filling the rather silly boots formerly occupied by Cool Beans.

If you've got something to say, get in touch.

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**SHOWROOM
WORKSTATION
SHEFFIELD**



LOCALCHECK

WAKE UP AND SMELL THE METHANE

.....

Sheffield is in the middle of a massive area licensed for fracking. Barnsley Council admits meeting secretly with Cuadrilla, the drilling firm which caused earthquakes while fracking in Lancashire, and they tried slipping into their Local Plan that applications to frack will 'generally be supported'. The UK's largest gas explorer, IGas Energy, has applied to drill exploratory wells near Blyth and Misson, both 20-odd miles from Sheffield. North Yorkshire County Council has given permission to Barclays-owned Third Energy to frack near Flamingo Land. Thankfully, Friends of the Earth are challenging this one in court.

In case you're not aware, fracking means extracting shale gas by drilling horizontally over large areas underground, cracking rock by pumping in water and chemicals. Nuclear material may be used to measure seams. Some of these liquids are pumped out along with hydrocarbon gases. The rest just leaks, releasing greenhouse gases like methane. It's old, nasty and polluting technology. Oh, and did I mention it can cause earthquakes? Fracked wells drain quickly, so there's a constant need to drill for new reserves. In the US and Australia a rash of fracking has left land and communities blighted and uninsurable, with disease clusters, poisonous water supplies, air and dust.

Films like **Promised Land** (starring Matt Damon), **Gasland** and **Gasland 2** vividly highlight the dangers. I'd recommend **Voices from the Gasfields**. Little details stand out, like the Australians suffering health breakdowns, while workers on the rigs with the same problems are helicoptered out to distant hospitals, masking patterns of damaging effects.

Fracking is banned in France, but here in Britain, the government is advocating its introduction. There's very big business behind it. Theresa May is offering money to households to accept

it in their backyards. Why? Because they know there's massive opposition and the science is so scary that they have to hide the evidence. They're currently accused of suppressing a fracking Climate Change Committee report. In 2014, a government report on fracking was so heavily censored it was comical. A stunning 63 redactions featured in its 13 pages, including all but two of the 18 conclusions. So what did they actually say? Firstly, that effects on rural communities could be like those near conventional gas and oil wells, quarries and mines (in other words, NIMBY hell). Secondly, the sweetener for fracked councils could be keeping their business rates income. Would that money 'trickle down' like acid rain onto the people affected? Don't hold your breath - unless you're near a fracking site.

Wake up and smell the methane. Follow groups like Sheffield Against Fracking and Frack-Free South Yorkshire. Fracking corporations have been known to act before obtaining permission. That's why campaigners are gearing up to tell them they have no social licence. We don't need more toxins, we need sustainable energy - and they can frack off.

Hosted by Alt-Sheff

sheffieldfoe.co.uk | frackfreesouthyorkshire.co.uk
sheffieldagainstfracking.org.uk | alt-sheff.org

CURRENT AFFAIRS DISCUSSION COURSE

THU 10:30AM-12:30PM, FROM 22 SEP
CENTRAL UNITED REFORMED CHURCH

A Workers' Educational Association discussion course on social, political, environmental and ethical issues, as agreed by the group, in 11 sessions running through to 8 December, with a half-term break on 27 October. Price: £73, or free with means-tested benefits or Working Tax Credit & income below £15,276. Email: yorkshumber@wea.org.uk.

AGITATE, ORGANISE, RESIST: JUSTICE CONFERENCE 2016

SAT 1 OCT | 10AM-4PM
CENTRAL UNITED REFORM CHURCH

Speakers across many current issues of injustice to the British working class. Helen Steel of the Police Spies Out of Lives Campaign, Eileen Turnbull of Shrewsbury 24, Roy Benthall of Blacklisting Campaign, and Barbara Jackson and John Dunn of Orgreave Truth and Justice Campaign. Lunch and refreshments provided. Email: orgreavejustice@hotmail.com.



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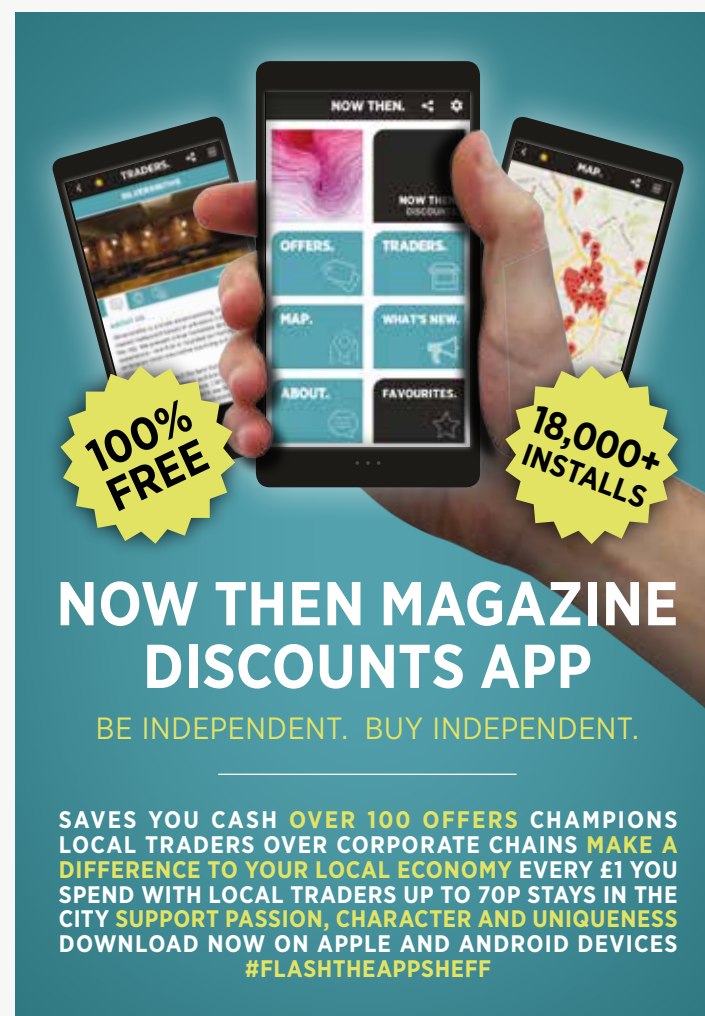
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A BETTER SHEFFIELD

SHOWCASING SHEFFIELD'S CREATIVE RESPONSE TO TOUGH TIMES

.....

There's nothing like a crisis to stimulate creative thinking. The times when the structures and institutions we've relied on seem to be crumbling can be the moments of opportunity to venture beyond what's reliable.

Sheffield has often appeared solid and dependable to outsiders, a place that's down to earth, with modest ambitions, where people look out for each other. But just as in the industrial turmoil and destruction of the Thatcher era, that solidity and solidarity is under pressure.

In the 70s and 80s, industry was in retreat. Factory closures and unemployment gave us the music of Jarvis Cocker and the humour of **The Full Monty**, and for many, this was all they knew of Sheffield.

Today, some of the institutions that filled the gap in the 80s are under threat themselves. The public services that now form the bedrock of the city's economy have been buffeted by six years of austerity, with the prospect of more to come as Britain enters a new phase of economic uncertainty.

But today, as in the Thatcher era, Sheffield has a way of responding to tough times. The 80s witnessed a wave of innovation and imagination, from community-based enterprise in some of the city's poorest estates to a thriving music scene and new creative businesses. There was a time when the Workstation and Showroom Cinema, or community enterprises like Manor & Castle Development Trust or Heeley City Farm, were new and risky. These days, they're seen as part of the city's fabric.

Today, against the backdrop of austerity and uncertainty, social and cultural innovators are searching out new spaces in Sheffield where changes can happen.

They are doing it through thriving communities of interest around sport and outdoor activities, celebrating the city's unique open spaces. They're doing it through a rediscovery of making, coupling traditional skills with new technologies and entrepreneurial models, finding niches and opportunities to generate prosperity for the city.

And they're doing it through a fierce concern for social justice and fairness, working at community level and within the city's institutions to fight for equality and opportunity for everyone, refusing to accept poverty and depression as the new norm. This new wave of activity is rooted in local pride and talent. It's agile and experimental, it's making new connections and it's bound together by a vision of an inclusive, accepting

and creative city.

This autumn, Sheffield's CIQ Agency, along with research company Urban Pollinators and Now Then, and in partnership with the Workstation, will host three events to explore and celebrate this new wave of DIY culture, featuring in the new season of Festival of Debate.

Under the banner of A Better Sheffield, they'll spotlight new activity to build local economies, make the most of Sheffield's great outdoors and revive its reputation as a city of makers. These events will provide an opportunity to hear what's happening, make new connections and raise Sheffield's profile as a place to experiment and innovate.

There will be three events at the Workstation's Creative Lounge:

28 September: DIY City, with speakers including Jane Dawson (Sheffield Creative Guild) and Gareth Roberts (Regather Cooperative).

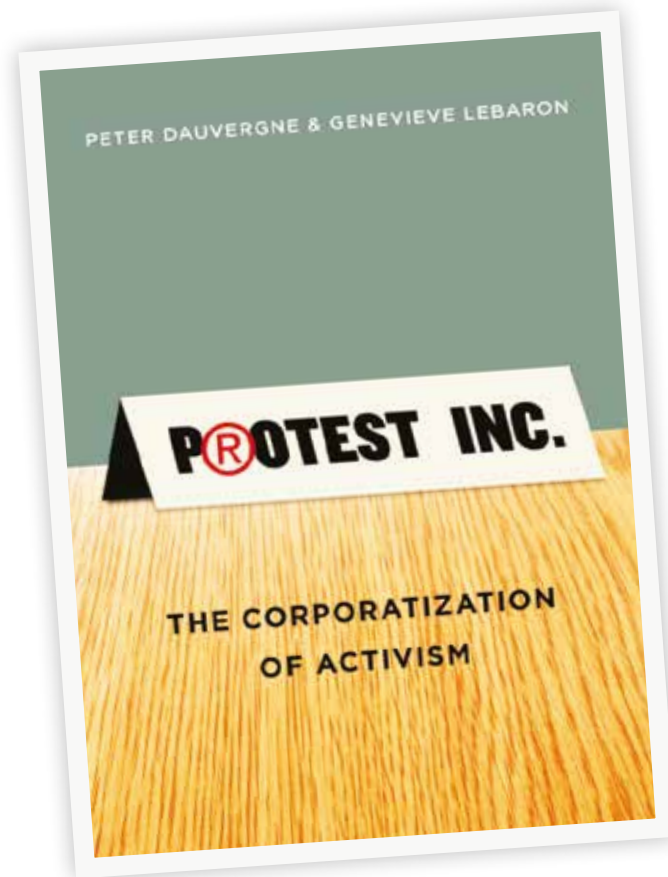
19 October: Outdoor City, focusing on Sheffield's unrivalled outdoor environment, with speakers including Henry Norman (RIDE Sheffield) and Maxine Gregory (Sheffield Hallam University).

16 November: City of Makers, with speakers including Professor Vanessa Toulmin (University of Sheffield) and Laura Bennett (TechCity).

For more information, contact Richard Motley at CIQ Agency on richard.motley@ciq.org.uk or visit festivalofdebate.com.

Richard Motley & Julian Dobson





GENEVIEVE LEBARON

PROTEST INC

Should charities and campaign groups always work to achieve strategic, systemic change, or can they work from within to steer governments and large multinationals in the right direction? Amongst the Left, it's a debate of ongoing and sometimes bitter disagreement, and one which is explored in Protest Inc by Genevieve LeBaron and Peter Dauvergne.

The book exposes a number of genuinely shocking details about partnerships between major NGOs and corporations, and how these collaborations and funding agreements could be softening the core aims of activism.

Now being adapted into a documentary, Protest Inc will be the subject of a talk by Genevieve LeBaron, Senior Lecturer in Politics

at the University of Sheffield, at the Workstation Creative Lounge on 2 November, part of Festival of Debate and Off The Shelf Festival of Words.

What was the inspiration behind Protest Inc? When did you first pick up on the trend you describe?

I became aware of deepening links between activists and corporations early on in the Occupy movement in 2011. Occupy is an explicitly anti-capitalist and largely anti-corporate social movement, yet many groups within the movement have accepted funding or other forms of support from companies. For instance, Occupy Wall Street in New York City accepted funding from a group of business leaders led by Ben Cohen and Jerry Greenfield of Ben & Jerry's ice cream, which is owned by multinational

consumer goods company, Unilever.

I was fascinated to discover that corporate funding and partnerships went way beyond Occupy. After spending far too many hours on NGO and corporate websites, I learned that many of the groups and movements that I had considered to be independent groups largely focused on holding corporations accountable for environmental and labour abuse were also partnering with corporations. So Peter [Dauvergne] and I wrote the book to try to understand why growing numbers of activists and advocacy organizations are embracing the world's biggest corporations as allies, and what the consequences are for the power of activists to create change.

What are the particularly striking examples of the corporatization of activism that you bring out in the book?

The most striking examples are those wherein the groups we widely consider to be independent of companies - and holding them accountable - are working alongside the world's biggest corporations: Oxfam has partnered with KPMG, Nokia and Marks & Spencer; the WWF has a worldwide partnership with Coca-Cola worth over \$20 million a year; Greenpeace has teamed up with PepsiCo, Unilever and Coca-Cola to market 'natural refrigerants'; the Human Rights Campaign has partnerships with Apple, Microsoft and American Airlines.

In some cases, NGOs are renting their brands to companies to sell more products. For instance, WWF allows companies that donate \$1 million or more to use their panda logo, an internationally recognized symbol of environmental sustainability and conservation, in their marketing, as Gap, Bank of America and

Activists and movements who are serious about changing the economic system have to question and push back against the growing power of corporations over our lives, not to mention challenge corporations' constant efforts to re-write the rules of global production, labour relations and world trade.

It also goes back to governments, who are going to ever-greater lengths to depict activists who question corporate power and the capitalist economic system - especially wealth inequality and environmental destruction - as menacing and unpatriotic, and to stifle NGOs who take political positions contrary to the government.

Many governments have also cut funding for NGOs and activist groups, which is pushing them towards other forms of support. As states suppress more radical activists, the world's biggest corporations are funding and partnering with more moderate NGOs. The right to protest needs to be protected and governments committed to democracy need to allow space for critique and questioning.

Protest Inc is currently being made into a documentary film. Tell us about that project.

The book is currently being made into a documentary film by two London-based filmmakers, Paul Burgess and Rebecca John. The film will explore whether activism is being compromised by corporate money. Growing numbers of NGOs are arguing that working with corporations is the best way of achieving real change, and the film will explore whether that is the case, telling the stories of these partnerships and exploring the failings and compromises that can spring from these alliances.

“NGOS ARE RENTING THEIR BRANDS TO COMPANIES TO SELL MORE PRODUCTS”

Coca-Cola have done. This can give consumers the impression that these companies' products are sustainable and ethically made, when in reality they may not be.

Should all activism be focussed on tackling root causes, one of which is neoliberalism and the way large business behaves within that system, or are there any particular examples of activists 'working from the inside'?

Some of the incremental changes that NGOs and corporations are pushing for may have merit. One of Greenpeace's recent campaigns focused on convincing Mattel, who manufactures Barbie dolls, to remove illegal rainforest wood from the packaging that it uses on Barbies. Greenpeace touted this as a major victory in 2011. Reducing a single company's use of illegal rainforest wood isn't a bad thing in itself, but it does also legitimize the unsustainable patterns of growth, consumption and trade that Greenpeace has long protested. And this type of incremental campaign is a pretty radical change from Greenpeace's activism in the 1970s, when they were using fishing boats to stop nuclear war testing.

Our concern is that as more and more activists focus on incremental change within the system, system-changing causes and issues are being marginalized and taken off the table. We worry that the time, energy and resources that activists are devoting to working with companies reflects a growing belief in the idea that corporations can govern themselves, as well as iron out the problems with global capitalism more broadly. We are sceptical about the extent to which those strategies are effective.

How can this trend towards corporatisation be countered?

Is there any overlap in the subject matter of Protest Inc and your current work around forced labour, human trafficking, modern slavery and corporate supply chains?

The thread that connects the two projects is corporate power, and the curiosity about the effectiveness of strategies for social change that are premised on corporations governing themselves. My research on forced labour is trying to understand the business models of forced labour - how and why forced labour arises within certain industries and portions of the supply chain, and what businesses are doing about it - so it has a different focus. One key overlap is that both projects ask questions about whether consumers are being given accurate information about the labour and environmental practices behind the products they buy.

Sam Walby

Dr Genevieve LeBaron will speak about Protest Inc at the Workstation Creative Lounge on Wednesday 2 November as part of Festival of Debate and Off The Shelf Festival of Words. Tickets are £6/£5 via SIV Box Office.

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THE UNION FOREVER

REVIVING TRADE UNIONISM IN SHEFFIELD

.....

On the day that Margaret Thatcher died my Dad came in from work kicking his legs and singing 'There is Power in a Union'. Perhaps the angriest I've ever seen him was one teatime when my brother suggested that trade unions were useless. As a working-class lad looking for meaningful employment in the 80s, he feels that Thatcher cost him a real future. He lived through Orgreave. And while I didn't quite grow up in a house with a candlelit Scargill shrine in the corner, I am most certainly a fully paid-up member of Unison and have been since I started work in the NHS at 18.

I long for a return to the days of mass unionised labour. Please don't take me for a nostalgic fool who believed Brexit would see a return to traditional British values (I wore a Remain badge through much of the campaign and changed a few people's mentalities on the subject, for what it matters now). However as a nation, or at least as the working class people of this nation, we've lost considerable political clout through our blasé attitudes towards the union.

powerless. They can still make a real difference, but not without a strong support, especially one made up of the younger generations. I know of very few under 30s who pay union subs, but it's these people who would most benefit from backing a union in the current climate.

I admit that my days as Young Members Officer are over. My job itself is too involved for me to commit the time that the Unison role deserves. I now use my status as a Workplace Contact to distribute information to colleagues and vote in Labour leadership elections. I was overjoyed to learn that, resulting from a members' poll, my union, along with Unite, have recently announced they are backing Jeremy Corbyn in the contest. But all that aside, just paying subscriptions is a start, and may prove to be the best money you ever spend if you're ever caught up in workplace dispute. I urge you to find the 'Benefits' page on your own union's website. You may be surprised what else they can do for you.

Richard Hawley once told me that a red flag used to fly from

"THE UNIONISATION OF UK INDUSTRY WAS NOT AN EASY PROCESS"

During the latest display of NHS industrial action, I witnessed colleagues - colleagues who pay their monthly membership fees - crossing the picket line, yet when bullied or harassed at work they'd expect the full support of the organisation. I once heard a non-unionised co-worker say, "There's no point in joining, because if they win a pay rise we all get it anyway." To have to dissect that comment and explain the consequences of everyone feeling the same way to an individual twice your age is tragic.

There are plenty of people, women in particular, who insist that they will always use their democratic vote because of the well-documented historical struggle to win it. The unionisation of UK industry was not an easy process, but it's one we're in danger of losing. Trade unionism has won us a national minimum wage, holiday and sickness entitlements and equality legislation. The future will hold many more challenges.

As the Conservative government clamps down on our right to organise in such a way in the workplace, we need the trade unions more than ever. It's only dwindling membership and a lack of support from paid-up members that makes them appear

Sheffield Town Hall in the 80s. We used to proudly call ourselves the People's Republic of South Yorkshire. We must still have that mentality in us somewhere. There is still power in the hand of the worker.

At least go and watch **Pride**.

Some Kid Called David



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Fridays - Fresh coffee & waffles: @TwinCafe12



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10TH
BIRTHDAY

Anthology Launch

An Evening of Spoken Word

16th Sept

Sheffield, Theatre Deli, 7:30pm, (Pay as you feel)
Ft. Gevi Carver, Andy Craven Griffiths,
Gav Roberts, Helen Mort.

'One of the purveyors of the new literary night out'
The Independent

'A Fantastically Entertaining Evening'
The Yorkshire Post

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FESTIVAL OF DEBATE

AUTUMN SEASON BEGINNING THIS MONTH

.....

Thank you to everyone who came down to the Festival of Debate spring season in March, April and May, which was coordinated by Opus Independents, the social enterprise behind Now Then. We were once again overwhelmed by the enthusiasm and depth of engagement shown by audiences at all events. We have so much to say as a city and we hope the festival can go some way towards reflecting this.

We are back for another season, running from September to November, with plenty of events scheduled in with the help of local partners. As ever, while we don't claim to be representative

of all issues or viewpoints, we hope you find something of interest in the autumn season programme. We believe that, through the process of talking things over and exploring new approaches, we can work towards informed consensus and hope for the future.

We've picked out a few September and October events here, but grab a copy of the brochure around town or go online for the full 42-event programme, alongside ticket links. Most events are free, but please sign up on the relevant Eventbrite links via the website, so we've got an idea of attendance.

BETWEEN THE EXTREMES: NICK CLEGG

Fri 16 Sep | 6pm | Pennine Lecture Theatre | £8/£6
Part of Off The Shelf Festival of Words

Sheffield MP Nick Clegg, now Lib Dem spokesman on the EU, gives a frank account of his experiences of politics, power and defeat. Part memoir, part road-map, Clegg argues our future will rely more than ever on collaboration, compromise and cooperation.

PECHAKUCHA SHEFFIELD VOL#22: 'TOGETHER'

Wed 21 Sep | 7-11pm | 92 Burton Road | £6/£9/MOTD

A fun evening of 20x20 challenge talks, short films and live performance exploring the show's theme. We're told of endless divisions, of imaginary lines on maps, of 'our differences', but a truth once cherished still shines through. We're all in this together. It's one big ship and we can steer it on to the right course.

YES TO CO-OPERATION, EQUALITY AND INDIVIDUAL CREATIVITY

Fri 23 Sep | 7:30-9:30pm | Freeman College | Free (donations)

Dr John Carlisle, former visiting professor at Sheffield Business School, puts forward these principles as workable alternatives to the malign neoliberal practices of monetising and commodifying everything in the public and private realms.

SPEAK UP ON CLIMATE CHANGE

Sat 1 Oct | 12:30-5pm | Quaker Meeting House | Free
In association with Sheffield Climate Alliance

Come and join us for training, inspiration and to plan creative lobbying, then get involved in putting it all into practice. Speakers and workshop leaders including Paul Blomfield MP, Hope For The Future, Youth Climate Champions and Christian Aid. Sessions led by and for young people, but all are welcome.

LINDA KAUCHER

Thu 6 Oct | 6:30pm | Quaker Meeting House | Free

With a broad educationalist background and 16 years of focusing on the EU's trade agreements, Linda Kaucher works to raise public awareness of the dangers inherent in these deals and to oppose them. Of concern now are EU deals in which the UK is still a key player, with continuing liabilities after Brexit, plus new deals that the government is set to negotiate.

THE GLOBAL VOTE

Tue 11 Oct | 5pm | Star House | Free
In association with Good Country

The Global Vote lets anyone anywhere vote in any election. It's the beginning of a more connected, more accountable, more caring world. This session is a unique opportunity to discuss the Global Vote and the Good Country movement with its founder, Simon Anholt.

HUGH FEARNLEY-WHITTINGSTALL

Wed 12 Oct | 7pm | Pennine Lecture Theatre | £8/£6
Part of Off The Shelf Festival of Words

Writer, broadcaster and campaigner Hugh Fearnley-Whittingstall talks about his new book, The River Cottage A-Z, an authoritative and glorious collection of more than 350 ingredients and 350 recipes, as well as some of the issues raised in his timely and important BBC series, Hugh's War on Waste.

BREXIT: SHEFFIELD DIVIDED, WHAT NOW?

Thu 13 Oct | 7pm | St Mary's Church | Free
In association with Process Work Sheffield

The Brexit vote was a shock to some and great news for others. Sheffield voted 51% 'leave', but most neighbourhoods were either strongly leave or remain. As the dust settles, the city is no less divided. What now? What are our aspirations and our fears? This facilitated event provides an opportunity to talk and explore together, welcoming all views and contributions, hoping to understand who we are and what matters to us.

festivalofdebate.com | [@FestOfDebate](https://twitter.com/FestOfDebate)



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FOOD

SWEET SUCCESS

.....

Ever since the cupcake craze a few years ago, there seems to have been an explosion of artisan sweets. We are all familiar with doughnuts, which are currently riding high, but there are also the fusion creations made through experimentation, like the famous cronut, a croissant and doughnut combo, and the fronut, a doughnut stuffed with ice cream. Steam Yard, just off Division Street, have the macafon, using large macarons to sandwich ice cream.

With passion and innovation, there are endless flavour combinations to be created and consumed to get your sugar fix. In Sheffield, there are plenty of places to satisfy that sweet tooth - an almond croissant at The Depot Bakery, a Portuguese custard tart at Forge Bakehouse, or a slice of raw strawberry cheesecake at The Rude Shipyard.

“THE PROCESSES INVOLVED ARE QUITE SCIENTIFIC”

We spoke to Kathryn at Joni's, Elly at Fro By Joy, Anna at Sterling Patisserie and Lauren at Eve Kitchen to find out what their favourite indulgences are.

Tell us a bit about what you do?

[Kathryn, Joni's] Joni's (JOH-NEE) is an independently-run bakery and cafe in Walkley. When it comes to sweet treats, we specialise in macarons, with over 25 colourful varieties with plenty of exciting flavour combinations.

[Elly, Fro By Joy] We are making treats healthy and delicious. Our froconut is a unique dairy-free blend made with coconut milk and coconut water. We serve it in fresh coconuts and pile them high with unique toppings using amazing superfoods and raw ingredients.

[Anna, Sterling Patisserie] I make chocolates, cakes and pastries which I sell business-to-business and to individual customers. I also run workshops at Gerry's Bakery, teaching baking enthusiasts of all levels how to make their own sweet treats, from crafting chocolates to beautiful French pastries.

[Lauren, Eve Kitchen] Each morning I make handmade doughnuts. The flavours change every day and the fillings

are made fresh daily. The flavours range from fresh berry, chocolate or caramel to matcha or rose and violet. At our shop you can enjoy a doughnut and a drink to go along with it. The doughnuts are also popular as a takeaway.

Why did you choose to make sweet things?

[Kathryn] We started accidentally, when I baked some macarons for my WI and they went down very well. We loved the complexity and science and decided to try and perfect a unique Joni recipe to share with the people of Sheffield.

[Elly] Similar products such as ice cream are packed full of sugar, preservatives and other nasty stuff. We chose to develop our unique blend of froconut so that we could prove that delicious treats can be healthy too.

[Anna] My inner child is drawn towards making sweet things. Sweets and chocolate are enticing products and I've

always been intrigued by how they are made. The processes involved are quite scientific and I enjoy the chemistry. I also find it so creative, both aesthetically and in terms of flavours.

[Lauren] I became a trained pastry chef after finding a love for baking. I baked fresh pastries and cakes for a while then found I wanted a challenge. Doughnuts are a labour of love and the journey they go on makes me feel such satisfaction and pride. I love the look on people's faces when they order doughnuts at the counter. It's like they are buying them in secret.

Ros Arksey
@Nibbly_Pig

@showmejoni | @Patisserie_ | @frobyjoy | @eve_kitchen



JONI'S

SHOWMEJONI.COM

We experiment with flavours and combinations to keep our range interesting and innovative. When we've created flavours like lime & basil, matcha & white chocolate or black cherry & liquorice macaron, we found that it is all about subtlety and balance.

For us, the current favourite is our raspberry and white chocolate éclair. Light with slightly crisp choux pastry, it's filled with white chocolate cream and topped with raspberries.



FRO BY JOY

FROBYJOY.CO.UK

We're passionate about natural, raw ingredients. Our world naturally produces foods that are high in antioxidants, fibre, omega-3 and protein, so we use these foods to create our unique topping combinations. We cater for all dietary requirements, including gluten-free, dairy-free, lactose-free and soya-free.

One of my favourites is our Bee-Whiz. It has homemade raw millionaire shortbread and bee pollen, which is fascinating. I love this one because of the colours.



STERLING PATISSIERE

STERLINGPATISSIERE.CO.UK

Usually I'm influenced by the seasons. There will be an initial idea based on a fruit, spice or alcohol that I associate with that time of the year. Then I'll combine this with other flavours that I imagine will go well with this.

My favourite creation is my white chocolate with a smooth zesty lemon ganache. I use lemon zest and some limoncello to give a tangy contrast to the sweet white chocolate. I love working with chocolate.



EVE KITCHEN

EVEKITCHEN.CO.UK

I love sweet desserts and I use my own personal desires in the doughnuts. I also use seasonal fruit, which determines what flavours they'll be throughout the year. I also listen to customers. They'll often ask if I can make a doughnut using their favourite flavours.

My favourites are raspberry ripple & fresh vanilla bean cream with fresh raspberries. I can't wait for the winter doughnuts again. I loved the apple and blackberry crumble doughnuts.



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WORDLIFE

HOSTED BY JOE KRISS

.....

Wordlife is approaching its 10th birthday in November. After ten years of events and eight years in print in this very magazine, we're finally releasing our first anthology. As I type this, we're on our final proof and will nervously be sending the book to print in the next week.

We've included a small selection of the pieces in this month's magazine. The full book includes 50 different local, national and international writers and is a snapshot of the last ten years. We're launching it with events across the country this month, listed below. There will also be another big event in November, which will mark ten years to the day that we set up our first event at Sheffield Students' Union. We'll be announcing details of this shortly.

Finally, I'd like to use this space to thank everyone who has attended or performed at our events or supported us in any way in that time. Here's to the next ten years.

Joe
@WordlifeUK

.....

WORDLIFE ANTHOLOGY LAUNCH EVENTS

Thu 15 Sep | Manchester: Gullivers | 7:30pm
Feat. Thick Richard, Helen Mort, Gav Roberts, Gevi Carver & Joe Kriss

Fri 16 Sep | Sheffield: Theatre Delicatessen | 7:30pm
Feat. Helen Mort, Andy Craven Griffiths, Gav Roberts & Joe Kriss

Tue 20 Sep | Lincoln: The Drill Hall | 7:30pm
Feat. Stephen Scott, Stan Skinny, Gevi Carver & Joe Kriss

Wed 21 Sep | Wakefield: Unity Works | 7:30pm
Feat. Hollie McNish, Becky Cherriman & Fran Smith

Fri 30 Sep | London: Rich Mix | 7:30pm
Feat. Salena Godden, Kayo Chingonyi & Gevi Carver

Talking With Martin

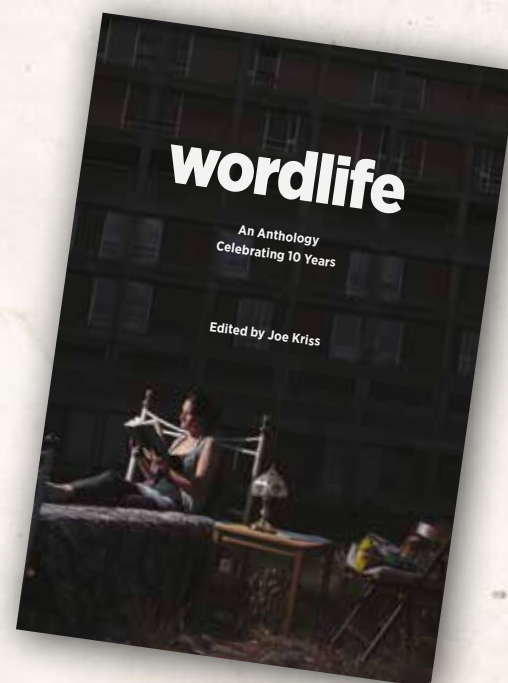
I suppose, Martin, with your culinary background, you do all the cooking at home?

No, I just do the bacon. Oh, right. I see.

And that, was the end of that particular line of conversation and Martin was left to reflect.

Wife gone. Not told anyone. Eats nothing but bacon. Every day. Blunt knife. Straight out of the frying pan. Mountains of the fucking stuff. The truth of the matter was that he didn't quite know what to do with all the pigs in the back garden. They were her pets. She left them when she left him. He had killed them all. Pork products all over the house. A pair of trotters fashioned into a toilet roll holder, brains encased in resin and used as doorstops, skin hanging from the walls like medieval tapestries. The house reeked of hot meat. He was still holding out that one day she might visit.

Steve Scott



Friend Request

You used to chase goodbyes you weren't ready for
down the street like letters snatched by wind.
Mostly now, old faces don't disappear but re-emerge,
the years brought alongside like a draught.
You'd forgotten the am-dram actor, the school bully
whose smile is now Hollywood white but here
they all are, thumbnails dribbling down your screen.
They wave showreels of alternate takes, dressed
in good self-esteem. A harem of friends, beautiful,
starry-eyed, gorge on carpe diem. You drool, try to fit
your mouth around the guh sound, guh for goodbye,
but their ambrosia is so delicious, you are sure it is:
better than the plonk in your own cellar, turning sour.

Jasmine Cooray

i love you cos

if a terrible accident meant your head needed grafting onto
someone's neck would want it to be my neck my babe I

love you and if you transpired to be a ghost and told me to
become a maths teacher or i don't know tattoo my body with
scales i would unquestioningly proceed my stun-gun this isn't

a good example but if you became dictator of the world it
would be impossible/v v difficult for me to form a rebel group &
overthrow you i'd demand a fair trial at least and secretly write
you love letters let's not

dwell my little red button see the cameras hidden in the basil pot
for the indie thriller horror rom-com we are stars of trumpets
defenestrate dead ideas as we run for the X78 governments
annotate our whatsapp our duvet arrangements in diagrams on
think tank walls my kindling my forest fire my mushroom

cloud your fingernail dirt is rainbow discretion heavy-petted away
doing things we hope will one day shock the kids delete that
bit no don't it's true my love my front-line how i try when it's you

Andy Cook

In praise of us.

When we puffed away
the dandelion days of youth,
Darren, all camp six foot of him,
wolf-whistling builders
on scaffolding from his bike,
Jennie graffiti-bombing Brixton
with hearts and flowers, peace signs.

The smoke rings and conversations
that hung in the air,
the booths and powder rooms
at the Rivoli before retro was cool
the queue for chips after.
Michelle leaving answer phone messages
for the cats at our Vauxhall flat
like letters carved
in wet sand on the beach.

In praise of making pennies
last for weeks, when nothing else did,
vaulting the gates into Greenwich Park,
stargazing, pints downed too fast,
Victor laughing that enthusiasm
was my only grace at African Dance,
the tangled limbs, the heart to hearts
'til morning frayed the edges
of a faded Levi's sky,
the sweaty bumping of bodies at Mass,
drugs and fiddle playing at Matt's,
the craic, when we threw our beauty
like rags to men who didn't deserve it.

When we didn't know
freedom was like champagne,
if its been too long you forget the taste,
in the days before we were
weighed down by children,
squandering entire weekends,
those boat trips up the Thames,
those dreams, when we were dragonflies,
for who we were when we
had no clue what we had,
for all that's gone,
and what we hold on to now,
indelible, like a song.

Charlotte Ansell



STAGE

PHILLIP BREEN & LADY CHATTERLEY'S LOVER

.....

Phillip Breen's career as a theatre director has been varied and fascinating, taking him across the globe. He has directed performances in Tokyo and mustered hundreds to take part in The York Mysteries at York Minster earlier this year.

His next production is his adaptation of DH Lawrence's **Lady Chatterley's Lover**, which will run at the Crucible from 22 September to 15 October.

What attracted you to Lady Chatterley's Lover? What themes do you think will resonate with a modern audience?

It all started when I went home to Liverpool for a few days for a Remembrance Day service. I thought: 'What is it specifically about World War One that had such a disproportionate effect on our national consciousness?' I started thinking about Lady Chatterley's Lover and how, for me, it's one of the greatest anti-war novels ever written.

WWI represented a kind of existential crisis. The thing that made the Empire possible was the idea that we were exporting things that were going to civilise the world: industrialisation, capitalism, science and reason. Then suddenly, for the first time, there was a mass war in which everyone participated and everything that was central to our civilisation - the science, the

reason, the commerce - was employed to kill millions on an industrial scale. They were turned into spray and mist by shells. There was a sense that suddenly the intellectual underpinning just fell away and class tensions crystallised. There was no doubt about what the ruling class felt about everyone else.

Similarly, people who grew up in the 80s and 90s thought that all politics was on some level economics responding to markets, and markets were somehow a force for natural good. Then suddenly 2008 happened. I think where that leaves us now, it seems to me, is in a place very similar to the aftermath of WWI, where no one knows how to progress, no-one knows what's next. The first paragraph in Lady Chatterley's Lover encapsulates it wonderfully:

"Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard work: there is now no smooth road into the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen."

Lawrence's idea was that England would be freed by tenderness, that we all should be a bit nicer to each other. In fact,

'Tenderness' was the working title of the novel. There's this idea of getting back to something very elemental, that we might just step out from behind our computers, where we only touch ourselves and instead touch each other.

How faithful is your adaptation of the novel?

I think it is. In writing the adaptation and reading the novel closely I saw how different it was from the 'legend' of Lady Chatterley's Lover. It's become a landmark book in the social history of our country, as a turning point in terms of freedom of speech. We vaguely have this idea that it's about a randy aristocrat who sleeps with her gamekeeper, which has been entrenched by the television versions of the novel. But it's got a lot of Lawrence's concerns in it as well. All of his opinions about England and the war, class, the primacy of feeling over intellect, politics and sex.

No matter how one films Lady Chatterley, when you render it in a very literal medium there's always the authorial control of the camera, guiding where you look. In the play, though, we can start to think a bit more of the poetic content of Lawrence's work, and more about the social context.

You've had a fascinating career and travelled around the world. What was it like directing a play in Japan?

It was wonderful. I loved every minute of it. As an English director one is constantly attuned to the text and listening to it all the time. In a way, you direct it a little bit like an orchestra. When I was directing in Japan, I had a translator. I knew the scene in English, but the actors were playing it in Japanese. After a while it became less complicated, because I ended up watching bodies and the physical action, like a piece of dance. Lady Chatterley certainly came out of the idea of being interested in bodies on stage and movement.

You directed The York Mysteries earlier this year, which seems like a mammoth task. What was that like?

It was one of the most special experiences of my life, no

question. It was nearly four hours of the history of man - before man, the creation of the world, the crucifixion of the son of man, the end of the world and the hereafter. It was pretty huge. Mike Poulton gave us a great text. We ended up playing with a company of about 220 and there were back-stage volunteers.

You realise that the process of putting it on is probably miles more important than the actual show itself. Finding a reason for 250 people to turn up for six months and think about the subject matter of these plays is actually the most profound bit of it. It was a wonderful and rare example of people coming together to collectively imagine something and participate in something bigger than themselves.

When you're at any theatre piece, you've got to sit there as a group of people and meditate on truth. Your post-show conversation is implicitly asking the question, 'Was that true?', which is rather important.

Kate MacCarthy

Lady Chatterley's Lover, adapted by Phillip Breen, runs at the Crucible from 22 September to 15 October.

Tickets are priced at between £20.50 and £25 and are available at sheffieldtheatres.co.uk.

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sheffieldtheatres.co.uk/whats-on/operation-crucible

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sheffieldtheatres.co.uk/whats-on/duchess-malfi

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THU 13 OCT | STUDIO THEATRE | £10.50-12.50

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Director

Laurence Peacock
Writer

Dominic Lo
Musical Director

Hollie Morrell
Composer

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SAD FACTS

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STAIRWELLS

There has been public outcry following the sudden disappearance of stairwells from public buildings across South Yorkshire. Library users, NHS patients and civil servants across the city were quick to report the unexplained absence of stairwells, complaining that the steps were a necessary method for travel between floors when lift access receives heavy usage.

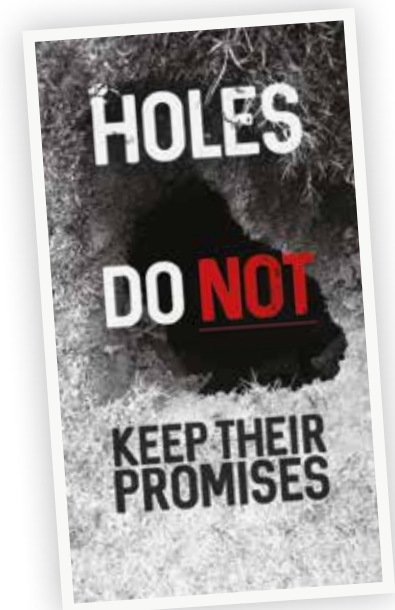
Many critics of the stairwell removal, such as Sheffield Children's Hospital Chief Andros Gleek, have been publicly vocal about the new renovations: "It's completely unacceptable to have an unmarked 30-foot deep vertical shaft open and unprotected on a children's ward. When unsupervised, some of our terminal patients have taken to standing on the lip of the stairwell entrance motionlessly staring down into the shaft, sometimes in silence or singing softly in unison.

"It's only a matter of time until there is an accident. This move from the NHS Trust simply beggars belief. I cannot see why the stairs were removed or how they were removed in their entirety in one night."

Sources from within the South Yorkshire NHS Trust, who wished to remain anonymous, were more supportive of the move: "In all recent customer satisfaction surveys amongst those with severe or terminal illnesses, rarely, if ever, were steps, stairwells or staircases mentioned. Instead, patients emphasised a desire for improved overnight care and clean surgical equipment, areas we are now heavily investing in with funds generated by recent architectural divestment.

"For every two flights of stairs we can export into the single market, that's another half a nurse in the intensive care unit. Those are the kinds of improvements I think we can all be proud of in the NHS."

Also this month, Sheffield's Northern General Hospital has received new funding as a European centre for research into the treatment of serious injuries sustained from falling onto concrete.

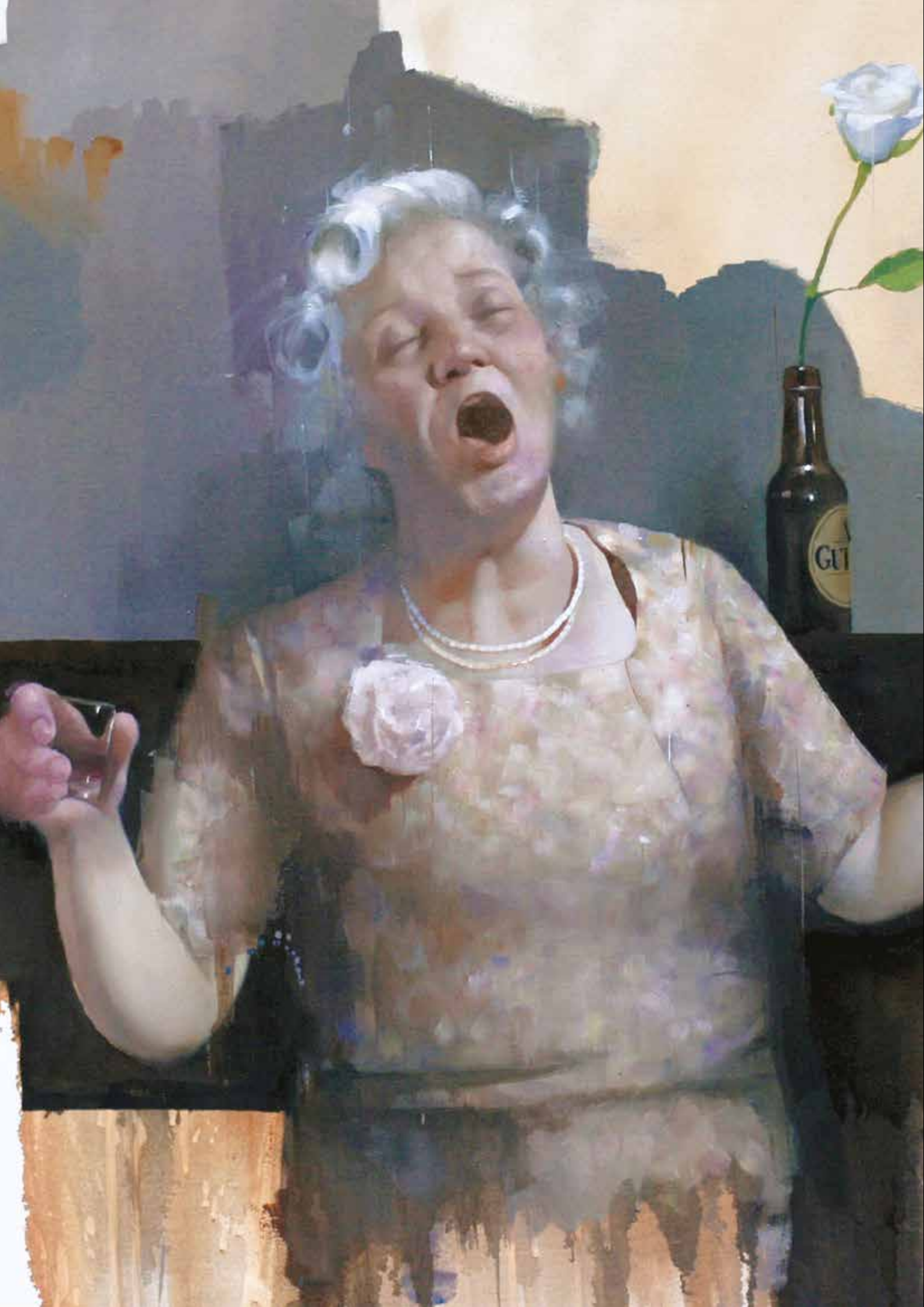


GULCH

Local school administrators are warning the parents and children of Springfield Primary School not to speak or engage with the voice emanating from a hole that has opened up in the centre of Headford Garden.

The new campaign, headed **Holes Do Not Keep Their Promises**, teaches children that the utopian visions outlined by the hole, or the creature residing within the hole, are just another distraction from schoolwork and unlikely to be realised with our lifetimes.

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PINT, GOOD SIR?



SEPTEMBER LISTINGS

- Tue 6.** Chris's leaving party. Long term manager (and last surviving 'original' member of bar staff) Chris Bamford steps down as manager, with a massive party to celebrate. He'll be picking the beers for the night and there will be a few specials (Did anyone say 'Omnipollo'... Founders KBS... Shhh!). Free entry (obviously), from about 7.30pm.
- Fri 9.** Krapwerk + The Silent Age + The Meat Comes From The North. A night of wild electronic music inspired by the German pioneers. Free entry
- Sat 10.** The Pow Wow Club presents The Birth of Cool. Cool is born again and it's taking the form of vintage rhythm and blues played on authentic vinyl. Nice. £4 on the door.
- Mon 12.** Jo Philby - folk singer songwriter from the Orkney Isles: "Soulful & expressive vocal accompanied by Elaine on mandola & guitar" £8 otd
- Thurs 15.** Eurosession: European folk dancing, mixing styles from across the continent: Scandi to Breton. Free entry.
- Sat 17.** The Silver Darlings EP Launch.. Local folk rockers release their new er... release upon the world. £tbc
- Sat 24.** Wagon Wheel Media Present: A night of live Americana and blues rock. £tbc

plus the folk music singing session every Wednesday and quiz night every Thursday.

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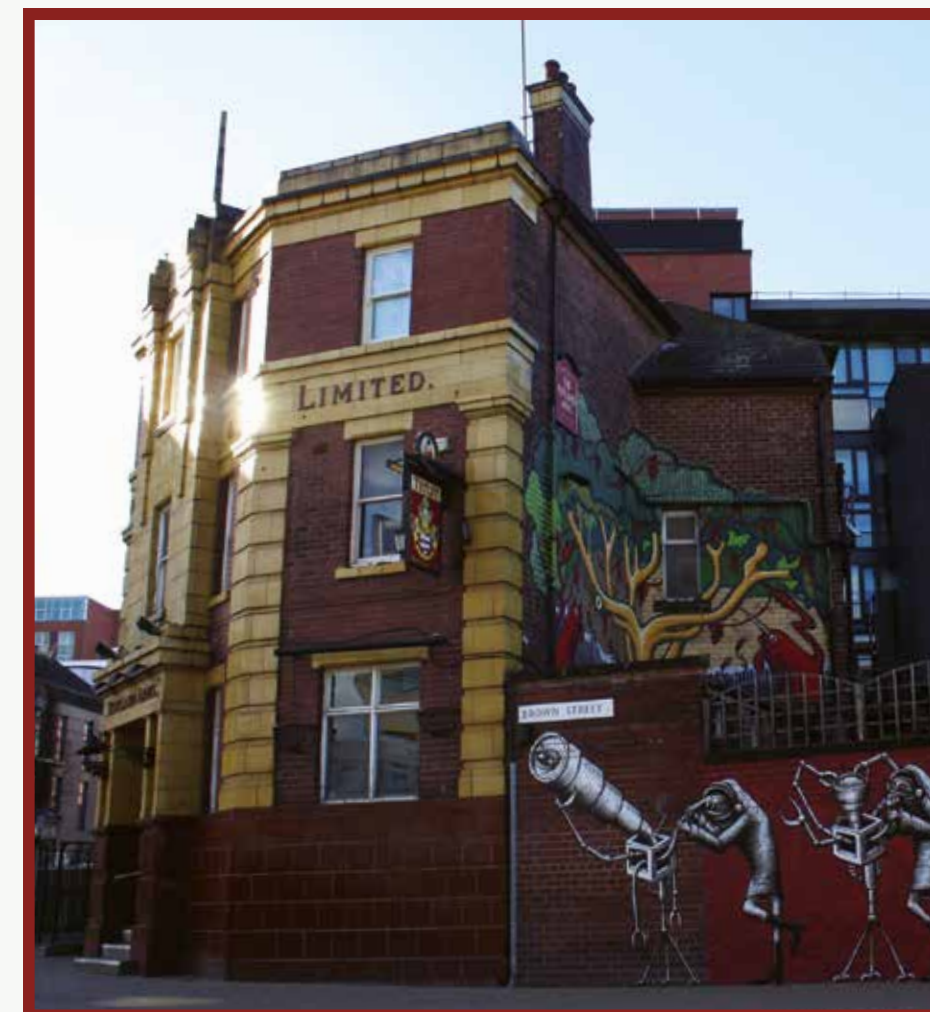
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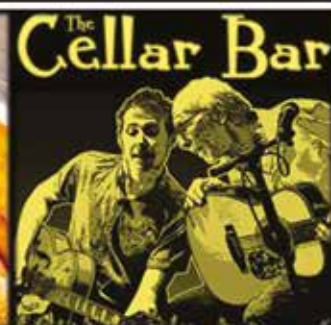
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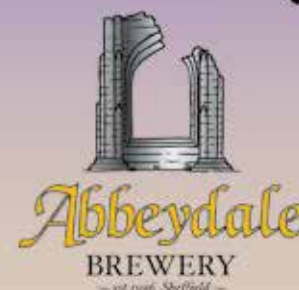
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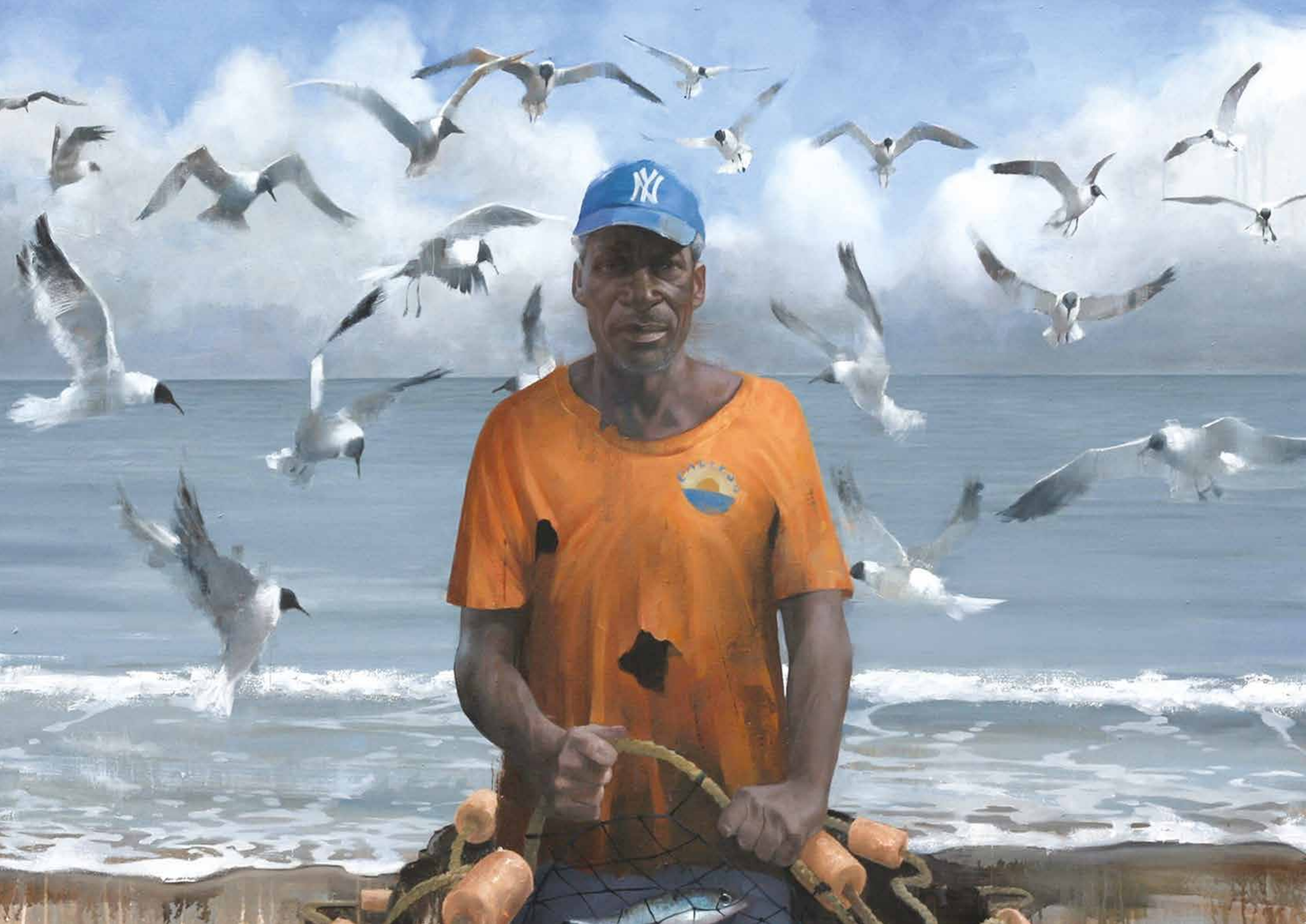
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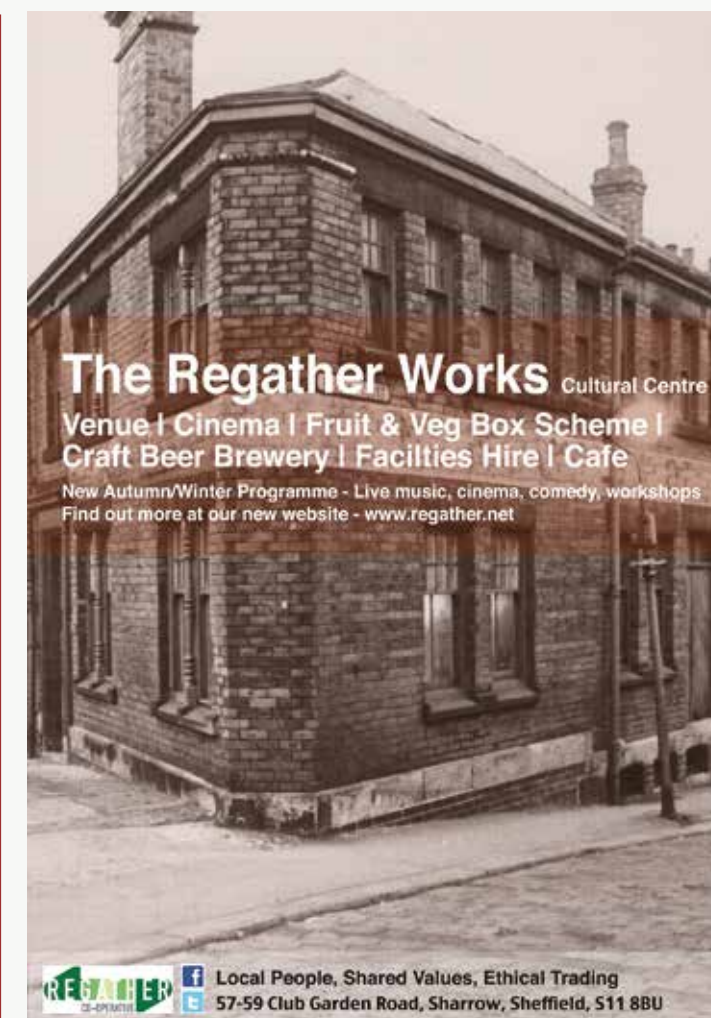
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ANDREW HUNT

MESTER OF OIL

.....

We first featured Andrew Hunt's oil paintings in *Now Then* in February 2012, so it was a real pleasure to see so much new work on his website when checking back a couple of months ago.

That particular check-in led to us running his 'Goat Herder' piece as the centre poster in our Best of Sheffield 100th issue, probably one of our favourite posters yet. That got us thinking it was time to get Andrew back for a full art feature, so here he is in all his glory.

How did you start out as an oil painter? It seems like it could be quite an intimidating, unforgiving form.

I started using oils in Sixth Form. I actually preferred them to any other media. I used to blend and mix paint directly on the canvas and found it easier. I am still discovering new ways to use oils paints and I'm always trying different techniques. I am also addicted to the smell - linseed oil and boiled turpen-

I've started using Photoshop to help piece various references together, then I create a painting from sketches. However, I am not loyal to the references and I like to develop the painting as it goes along. Much like an abstract painter, I never know what a painting is going to look like until that final brush mark.

Give us an idea of the scale of your work and how long it takes you to complete a piece.

I work every day I can and work on a number of pieces at once. My studio is chaos. It roughly takes about a month to paint two to three paintings. I can work very quickly and have to make a living. It would be a luxury to spend weeks and weeks on one painting, but it isn't financially feasible. As I grow in confidence as a painter, I am finding I can get a lot more out of the time I have.

What are your plans for the near future?

I want to start painting real people. I have started painting larger portraits - 'big heads', I like to call them - and I want to

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"I AM STILL DISCOVERING NEW WAYS TO USE OILS PAINTS"

.....

tine, the same smell that greeted Rembrant or Picasso when entering their studios, although I very much doubt it was coupled with the fetid smell of four-day-old pot noodle.

What have you been up to since we last featured you in issue #47?

Lots of painting. I have a gallery in Eton now, showing my stuff at various art fairs, as well as my Manchester and London galleries, who I regularly supply. I've worked on multiple commissions, including one which resulted in two weeks in the Caribbean, and I worked on the last series of the BBC drama, **Peaky Blinders**, painting the characters and consulting on the show.

What's your working process? How do you put together a new piece?

My stuff is heavily narrative, so it all starts with an idea, a story I want to tell. All my work is figurative, so it starts with a face. I try and develop images that are quirky and unusual, but at the same time strangely familiar. Once I have an idea, or I see something that resonates with me, then I form an image.

develop this with some real heads, but I need the right models. I am particularly interested in painting people from lots of different ethnic backgrounds and older people. I am not after ugly or beautiful, but I will know instantly when I see a person I think will fit the picture.

So I'm putting a call out for anyone who knows someone who would make a good portrait. It could be a child or a granny. If I find the right face then the piece will be painted for exhibition in my London gallery, Cadogan Contemporary, and any person selected will receive a signed print of their portrait.

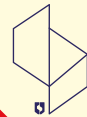
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Sat 17 Sept Doors 9pm, £6

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Spiegelent At Night present:
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SOUND

YOU DANCIN’?

.....

To some, dancing is something we do only when young. To these perhaps jaded souls, we dance throughout our childhood, in our teens and during our 20s. Then, somewhere in our early 30s, we stop. At best, we might dance occasionally at weddings, or through the haze of alcohol-saturated Christmas and New Year’s Eve parties.

There is another perspective which views dancing as essential human activity, self-expression or cathartic release. It holds dancing to be a form of unconscious communication articulating that which is suffocated by 21st century existence. To these individuals, whether dancing well or badly, the dance is primeval and essential. Dancing, from this particular outlook, is dynamic and free, too elusive to be pinned down and marketed by the money men.

My background is Afro-Caribbean. During my childhood, dancing was not restricted to the young. If, at the parties I attended, a man or woman was still able to stand and feel

My 20-something self would be there busting my IDJ-inspired jazz moves, but there’d also be 30-somethings, 40-somethings and 50-somethings dancing in a different way, but who were as deeply into the music as I was. These were noble and expansive parties of the highest order.

And here I am in Sheffield. 51 fucking years old. I still love dancing at any opportunity, but I particularly seek that expansive dancefloor vibe which crosses cultures and age ranges. I find it only rarely here. It is there at Kat Sugi’s amazing Superfly Friday at The Beer Engine. It is there at festivals like How The Light Gets In and, to a lesser extent these days, Womad. It’s there in the DJ sets of The Soul Professor, Justin Robertson and DJ CousCous. We’re not talking clichéd dancefloors - no cheesy evenings of overplayed classics, no nights of exclusively youthful energy. It requires a soundtrack that inspires, surprises and uplifts, one that appeals to the cerebellum, the soul and the ass. It needs the

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“DANCING, FROM THIS PARTICULAR OUTLOOK, IS DYNAMIC AND FREE”

.....

the joy of music, then they were considered young enough to dance. And how they danced. I recall old, bald men amongst the edgy youth, raising a glass of Jamaican rum to the ceiling, shouting ‘tune’ and skanking as vigorously as any of the 18 year olds around them.

I note a similar phenomenon amongst a different demographic at contemporary music festivals. Middle-aged middle-Englanders are there, apparently for the talks or for a world music artist they discovered on Radio 3. But at a certain point in the evening, loosened by alcohol and the annual spliff, they find themselves in the late-night tent, where radical DJs are throwing down afrobeat, broken latin cut-ups and deep dubstep. In their eyes, and despite their ivory-tower gawkiness, you see them transported to that magical place where only dance can take you.

In my youth, I also spent a fair amount of time clubbing in northern Europe. One aspect which I appreciated, and which was a reflection of my Caribbean upbringing, was that in these clubs you’d find people of all ages moving on a groove.

young, the old and everyone in between.

It’s the Jazz Rooms, Brighton circa 1995. It is IDJ Dancers at the Electric Ballroom, Camden in the early 1980s with a young Gilles Peterson on the decks.

There are around 3,000 Saturday nights in the average adult lifespan. That number is too small to waste on mediocre nights out. My advice? Spend more of them dancing at luminous, uplifting, inclusive parties. Such shindigs are rarities, surprise jewels in the silt, but they are events which re-energise and repurpose, and can even change the entire direction of a life.

So yeah, I’m dancin’. How about you?

Peter Play

LIVE

.....

MISHA GRAY’S PREHISTORIC JAZZ QUINTET

LESCAR
17 AUGUST

Music has existed since well before the beginnings of written history, an imperishable medium of expression. Good music provokes a different reaction in every listener, but always a powerful one. This stunning performance by Misha Gray’s Prehistoric Jazz Quintet was a reminder that, in its purest form, music transcends time and culture.

On entering the cosy living room setting of The Lescar’s back room, I proudly flaunted my fresh saxophone hand stamp to what seemed like an established crowd. My showing off was wasted on the regulars, who were understandably more enamoured by Gray, who worked the floor, chatting to current and potential fans.

Misha Gray positioned himself modestly at the side of the performance space, his fellow musicians taking centre stage. In his spare time, Misha is a junior doctor. The room was crammed with mismatched chairs, leaving little space for groove, but other than foot tapping the audience were frozen stiff, fixated on each highly-skilled musician in their flourishing moments.

Returning to The Lescar for another Wednesday evening jazz slot, Misha Gray’s prehistoric tribe created flawless moments of improvisation, sounding both natural and endlessly interesting. The multi-textured ensemble of tropical jazzists was the perfect package for the informal and laid-back atmosphere of the pub, where the musicians could produce simultaneously calming and rousing rhythms.

An incredible, clattering drum solo from Johnny Hunter pulled the crowd into further stasis and they stayed that way for solos from saxophonist Kyran Matthews and trumpeter Nick Walters. The woodwind and brass specialists must have stupendous lung capacities.

The crew demonstrated solid togetherness, listening intently to one another and flowing as a team. A buzz during the interval indicated that the quintet were significantly impressive to stir up jazzy chatter.

Jennifer Martino

PITY LIKE 01

AUDACIOUS ART EXPERIMENT
20 AUGUST

Pity Like is the latest late-night outing to spawn within the DIY walls of The Audacious Art Experiment. Perhaps recognising that the LGBTQ scene in Sheffield tends to be under-catered for when it comes to nightlife, it focuses its efforts on “inclusion, talent and rejecting binaries”.

Greeting us on our arrival to the launch night was a troupe of dancing Pikachus, kitted out in sunglasses and tutus, projected on to the wall by the DJ booth, providing visual accompaniment to an opening set of pop gems. I can confirm that you haven’t lived until you’ve watched a group of people dressed up as yellow Pokemon seemingly dancing in sync to Robyn’s ‘Dancing On My Own’.

As our bottle of cherry Lambrini grew steadily lighter - god bless TAAE’s BYOB policy - Carly Gay Jepsen took to the decks for a set filled with bubblegum bass and squeaky happy hardcore (or ‘nightcore’, as I learned I should in fact be calling it), ticking off a decent-sized dose of SOPHIE and PC Music output, alongside wonderfully warped remixes of chart songs.

The latter half of the night shifted away from the sugary and on to the smooth (both in terms of music, and our drinks – there is such a thing as too much Lambrini), as Koshka stepped up with a glistening bagful of disco and soul, before Callous Recordings closed proceedings with synth-led electronics and techno (bonus points awarded for opening his set with the Stranger Things theme tune). It may have been Pity Like by name, but much closer to a Love Reaction by nature.

Jack Scourfield

LISTINGS

HOSTED BY
SAM GREGORY

.....

PEARSON SOUND

19 September | Harley | £8

Whipping up a killer party on a Monday night is a tall order, even in Sheff, but if anyone can do it it’ll be Hessle heavyweight David Kennedy with a three-hour set, the latest in a spectacular run of bookings by Pretty Pretty Good. Check out new cut ‘XLB’, which my mum says sounds “like an electronic waterfall”.

SILVER APPLES

21 September | Picture House Social | £13.85

Oh my god, it’s only psychonaut Simeon and his homemade synthesizer THE SIMEON descending on the Picture House like some intergalactic delegation. Formed in 1967 without any formal musical training, Silver Apples were maybe the greatest outsider art band of the decade. Now a solo project, catch Mr Coxe III and the latest iteration of his mad machine.

COOL GHOULS & BEST FRIENDS

24 September | Picture House Social | £6

Sun-soaked surf music from San Francisco. Think the Beach Boys if Murry Wilson had let them smoke pot and talk politics. Local pals Best Friends return for a rare hometown gig, plus the dream-like daze of Katie Pham & The Moonbathers.

FLOATING POINTS

24 September | Secret Warehouse | £20.20

Sam Shepherd is one of music’s greatest polymaths, a neuroscientist by trade who released the beguiling Elaenia (my favourite record of 2015) after years of explosive dancefloor singles. He’s an unpredictable DJ, recently playing Pharoah Sanders’ Karma in its entirety at Berghain. At this night presented by Hope Works, he’ll be joined by a special guest, plus Lo Shea and Duckenfield.

NANCY KERR & THE SWEET VISITOR BAND

27 & 28 September | Greystones | £15

Now a resident of our city, Nancy Kerr is a giant of contemporary folk who has won as much acclaim for her original compositions as she has for her take on the English songbook. Two stellar chances to catch her in the intimate Greystones Backroom. Move quickly on this one.

DETROIT SWINDLE

30 September | Moor Theatre Deli | £19

No messing around with this one - big room house happening down at the Deli, with promoters Cosmic Disco promising a light-up dance floor and a walk-in mirror ball to fulfil your John Travolta fantasies.

On ‘Sheffield Sex City’, the 1992 B-side to ‘Babies’, Jarvis

Cocker whispers suburb names over a throbbing disco beat, his dulcet tones lending impossible sex symbol status to places like Attercliffe, Don Valley and, of course, Wombwell. Check it out if you’ve never heard it. “The city is a woman,” he sings, “bigger than any other. Sophisticated lady, I wanna be your lover.”

24 years later and as balmy August turns into a sultry September, there are still plenty of aural thrills to be had within these hills. This month, Sheff invites Solana, Mala and Floating Points back to its place for coffee, and old flames like Best Friends and Sievehead are knocking around town. There’s also the earthy pleasures of Detroit Swindle, a drink and a dance with Pearson Sound, the auto-erotica of Gary Numan’s motorway fetishism, and the teenage wet dreams of Wild Beasts.

SOLANA

4 September | Hagglers Corner | Price TBA

Swinging gypsy folk from Spain, unafraid to mix it up with a bit of klezmer here and a Celtic flute there. I imagine lots of dancing will be in order down at Hagglers, my new favourite venue.

MYSTIC INANE & SIEVEHEAD

12 September | Audacious Art Experiment | £5

Punky yelpers all the way from New Orleans playing music from Ode to Joy (their weird new EP, not Beethoven’s proto football chant). If you like Wire then you’ll like the post-punk of Sievehead, and there’s also sets from Audacious favourites Nachtexen, Community and Rob & Natas.

GARY NUMAN

15 September | Sheffield Students’ Union | £32.45

There’s no getting around it, Gary Numan is an eccentric, albeit in a great British tradition. While other 70s stars were singing about relationships, Numan wrote a love letter to the central locking system of his car, propelling himself to synthpop stardom. Tonight, he celebrates three albums that cemented his reputation: Replicas, The Pleasure Principle and Telekon.

MALA

16 September | Harley | £13.32

Mala, one half of dubstep production outfit Digital Mystikz, has always been one to tread his own path, such as on 2012’s Mala In Cuba. New record Mirrors continues westward, entwining his stark beats and bass approach with rhythms from traditional Peruvian music.



NIXON

CALVIN
Cath 'n' Dad Records

Sheffield band Nixon have just released their second album, **Calvin**, on an unsuspecting and totally unaware public. This is probably because Nixon aren't the most commercially savvy band around. Their music is only available digitally and they only play live sporadically, which is a crying shame because their music is erudite and abstract.

The album opens with 'Alison', which is almost radio friendly, all clattering drums, memorable guitar motif and harmonising vocal chorus. Other songs also contain certain 'commercial' elements - hooks, quieter melodic interludes - but there is an underlying sense of menace and disquiet.

The band's irreverence and playfulness means that they can switch from beautiful, lilting passages to wilfully obscure (1/1 time signature, anyone?) without it sounding contrived. 'Wordless Wonder' and 'Drinking (For Me)' are fine examples of the latter, abound with disjointed vocals, varying meters and drunken a cappella.

'Political Song....' is a meditative paean to lost love (possibly), then 'Star Kindred' closes the album in signature, contrary Nixon style. It starts in a poppy froth before switching mid-song into a frenzied, headlong charge toward its climax, courtesy of an impassioned shriek.

Considering they consist of a basic guitar, bass and drums line up, this music is thrilling and innovative. I can't wait to hear how it sounds live.

Pete Martin



STEVE BUSCEMI & ELLIOTT SHARP

RUB OUT THE WORD
Infrequent Seams

Take two notables of the New York arts scene - composer/musician Elliott Sharp and actor/director Steve Buscemi. Add the writings of one of the most infamous junkie misanthropes of American letters, William Burroughs. Give them a stage and some time, record the results, then treat the recordings in accordance with the infamous misanthrope's own creative praxis, which is to say, by cutting it up into chunks and sticking them together again.

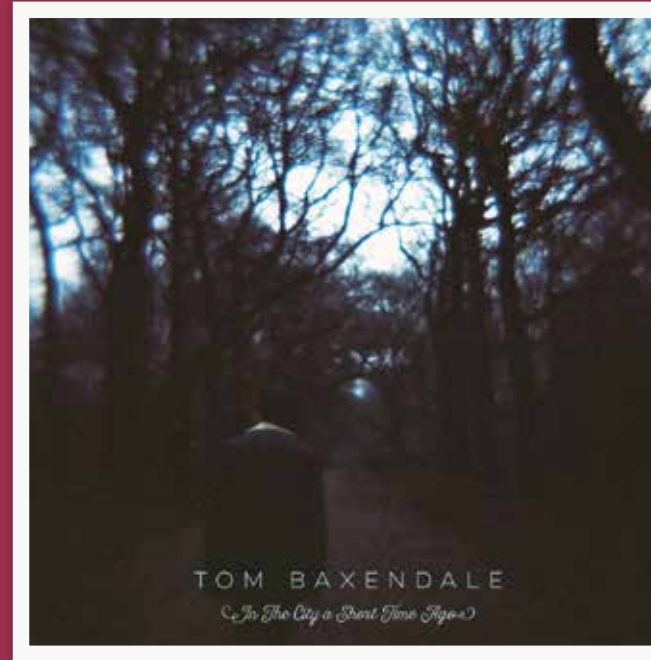
And it's OK, I guess. I mean, I enjoyed it well enough. Droney sounds and noises with Burroughs prose over the top - what's not to like?

But there's a great deal of audio of the actual Burroughs reading his work already out there, plus his numerous collaborations with musicians (Tom Waits! Sonic Youth! Ministry!), and as much as Buscemi nails the man's distinct cadence and mannerisms in his performance, it's just not the real thing. Much as with his writing, when you've heard Burroughs speak once, you'll never mistake anyone else for him.

Of course, Burroughs is two decades dead, so live performances like Sharp and Buscemi's are as close as you're going to get to hearing the man speak in person, and **Rub Out The Word** likely makes a great souvenir of a thrilling and visceral live event. But for anyone other than completists and super fans, this is far from an essential purchase.

If you want to hear Burroughs but haven't yet done so, he's out there wandering the cut'n'paste interzones of the internet, a hungry ghost haunting the fibres. Go find him.

Paul Graham Raven



TOM BAXENDALE

IN THE CITY A SHORT TIME AGO
Backwater Collective

The first time I listened to The Payroll Union I was instantly drawn to their sound and lyrical intelligence. On hearing that guitarist Tom Baxendale was releasing his debut solo album, I couldn't resist checking out how it would tally in comparison. It's often a tricky thing, coming from an established band that you're inevitably going to be judged against, but Baxendale does not disappoint.

In The City A Short Time Ago is a nostalgic delight, with catchy melodies that sound almost familiar paired with stories about obsession, love and loss. The album as a whole sounds like it could be used as the soundtrack to a feel-good indie film set in the early 70s, with tracks like 'Honey' and 'All I Ask' asking to be picked up by a director.

Opening track and first single release, 'All My Nightmares', carries the Americana feel that I'm used to hearing from Baxendale's previous work, combined with organ pop sounds reminiscent of The Doors. It's catchy but technical, and a great way to introduce you to this fantastic musician as a solo artist.

The record slows in pace towards the end, but not in quality. Final track 'Every Dream' is like a synth daydream and another great chance to really zone in on some beautiful lyrics. To top it all off, the music is not the only part of the album which has been created solo. Recording and mixing it in his own studio basement, Baxendale truly has produced something amazing and has nobody to thank but himself.

Tasha Franek



ZOMBY

ULTRA
Hyperdub

I, like many others I'm sure, have been eagerly awaiting Zomby's follow-up full-length to 2013's **With Love**. Unfortunately, I'd actually rather talk to you about that album - I won't, because that's not why we're here - because **Ultra** never really finds its feet.

Starting quite literally with a bang, opener 'Reflection' is a grandiose gun cock and shot affair synonymous with Zomby, a slow-repeating, building phrase that ultimately doesn't lead anywhere and only brings you to the next track, which feels like another, weaker scene setter. A 'Burst' it most certainly is not.

The album continues along this meandering path, never seeming to settle on which direction to take. Indecisive and incoherent, it feels as though the DJ has stopped the track and started it again when absolutely no one in the room was asking for a rewind. Or, conversely, that they noticed people weren't feeling that direction, and so abruptly stopped their set and tried a different tack.

In the past, Zomby's use of tension has been one of his greatest strengths as a producer. He can create entire worlds in tracks that only last 1:44, leaving you to imagine the non-existent destination. Using this tension without a release can be a powerful tool, but the issue here is that even when he does seemingly 'let go', tracks like 'I' and 'Glass' feel misplaced, almost as if they have just been dumped in there because he needed to include some tracks with some more up-front drums on them.

With Love lived up to its name. Ultra? No. Needed more attention, more love.

Gordon Barker



MICHAEL ROTHER

BRINGING NEU!, HARMONIA AND SOLO WORKS TO SENSORIA

In the fading summer light there is still much to warm our souls, as the UK's finest music, film and digital media festival, Sensoria, sets up residency in Sheffield for the first eight days of October. As part of the festival - which features SynthFest, Wild Beasts and Blancmange, among many other events - Michael Rother will play a live set of Neu!, Harmonia and his own solo works.

A youthful but already inventive Rother was an early member of seminal German electronic pioneers Kraftwerk by the age of 20, but it was alongside Klaus Dinger that he found his true calling in the highly influential group Neu! The band were one of a small but disparate collection of German artists who gathered a passionate following in the UK and beyond, falling under the wry, if not

lovingly ironic, banner of 'krautrock'.

Rother went on to form the mellower supergroup Harmonia in collaboration with Hans-Joachim Roedelius and Dieter Moebius, and has since released numerous solo and collaborative projects. I spoke to Rother in his home, only just returning back from playing at Green Man Festival in Wales.

You are well travelled and from a young age lived in different countries, including the UK and Pakistan. How did those experiences influence your musical direction?

I have a clear memory of being fascinated by those musicians in the streets of Pakistan who would go from house to house and hope for money in exchange for their music. I could not make

head or tail of the harmonic scales at the time, but I was very much attracted to the hypnotic character of this music, which seemed without any connection to middle European folk music or classical music.

Music went through an incredible change in the 50s. In Germany things must have been very different. How hard was it to discover new music?

I was exposed to rock and roll when I was about six years old by my older brother, who is about ten years older than me. He used to have these rock and roll parties, and hearing tracks by Little Richard in the 1950s, which still have that strong attraction to me, was very influential. Hearing the likes of Chopin and Bach, alongside rock and roll and then the music from the sub continent, fascinated me. I was engrossed by the idea of endless music, and this stayed in my memory until my family returned to Germany from Pakistan in 1963 and I heard the pop music coming out of England.

Was there a specific eureka moment for you, when you realised you had found what you were seeking musically?

I think it was lucky circumstances how I met the guys from Kraftwerk. I almost stumbled into their studio by chance and started jamming with Ralph Hütter. It was a case of 'I don't have to talk to this guy, we can just make music'. It felt like a glove in a hand, someone else with the same idea of harmonics and melodies. I don't know what I would have done without getting in touch with those musicians. I may have given up and become a lawyer.

How did this experience with Kraftwerk transform into what

In his book Krautrock sampler, Julian Cope says, "Krautrock is a subjective British phenomenon." What are your thoughts on the term?

I fought that not very favourable expression for years, but now realise and see it as a term of endearment and love by travelling to Japan, Australia and the UK. You have this tag 'krautrock', which was a stupid tag based on its origin, but now meaning has gone away from that of Nazi Germany and the First World War soldier. So I have stopped fighting. All I ask is that people come closer to the picture, as from far away all the German acts of the time seem the same. You'll find they are very different when you look closer.

You're coming to Sheffield as part of Sensoria Festival, playing Neu!, Harmonia and solo works. How do you decide what to play from such an extensive back catalogue?

I think it is a safe bet to be a mixture of tracks from Neu!, Harmonia and solo works. I love to have people be moved in a concert, so maybe next year I would like to do floating, lying down music live. This dynamic, fast-forward, running music by Neu! and Harmonia is what I enjoy playing and people give me so much good feedback, which is nice. I look forward to being in Sheffield and I hope I will have enough time to walk the streets. To be in the streets and be among people is what I love about my job, meeting people and exchanging ideas.

You have composed the scores for a couple of feature films. Is this something you would like to do more of?

I love film and it was a great experience for me to react to emotions and scenes from films and develop music for it. For me, music and film are two sides of a coin, and I like to go for interest-

"MUSIC AND FILM ARE TWO SIDES OF A COIN"

you created with Neu?

Klaus and I started Neu! We tried to do music that had this long, straight, fast-forward stretch, and then I would add some melodies and then we would add some colours to it. Doing the first Neu! album was like an action painting process, throwing musical ideas onto tape. It was about then the music that had fascinated me in Pakistan returned back into my life and influenced what we were doing with Neu!

How important was improvisation?

You have these two extremes. [There are] short songs like The Beatles' 'She Loves You', songs that just jump at you, within two seconds you get the message. Then there are the much longer songs, like we did at times. I continued that exploration with Harmonia in 1973 and some of our live improvisations went on for about 20 minutes. We didn't jam - we made music. It is something quite different. With Hans-Joachim Roedelius and Dieter Moebius in Harmonia, we created musical pictures and that was a very different process. One of us would introduce a new idea and the music would take another direction. That was fascinating for me, working with Roedelius and Moebius.

How important was [acclaimed producer] Conny Plank to Neu! and German music in general?

I think it would have been very difficult for us to develop the music without Conny. Everyone in the team was indispensable. Conny Plank, with his talent, was an equal partner, not in the creating of the music but in the organisation, by expertly mixing the tracks and picking up the ideas at a very early stage. Someone asked Conny in the 1980s what his role was and he compared it to that of a midwife in helping the musician give birth to their ideas.

ing projects, rather than just money.

What are your future plans?

I have been asked to perform [1977 debut solo album] **Flammende Herzen** in Dusseldorf at the end of the year, so will be working on that. There are three tracks on the that album which I have never performed live, so I will have to be on my toes.

Michael Rother plays Neu!, Harmonia and solo works at The Foundry on 2 October. Tickets are available at sensoria.org.uk.

Andy Tattersall



michaelrother.de | sensoria.org.uk

HEADSUP

SOUNDPOST

.....

Created in North Sheffield in 2011 by a group of folk performers and lovers, Soundpost is all about bringing the folk experience to the masses. Focusing on the community and performance foundations of this wonderful, whimsical genre, and with a catalogue of successful events already under their belts, the Soundpost team have found themselves in a position to stretch their arms a little wider and reach out to a broader community.

I had the pleasure of speaking with folk singer Fay Hield, one of the founders of the organisation, to find out what they are up to.

What was the original idea behind Soundpost?

Well, I started off as a performer and singer. I did a degree in traditional music and my PhD was looking at the folk scene - how brilliant it is at creating communities but how it can be a little bit cliquy and hard to get into. I wanted to do some workshops that were a bit different to the established folk festivals. It was all about getting people involved and letting people who aren't part of the established folk scene have access.

We got a bit of funding from the East Peak Partnership, and to apply for that we had to be an organisation with a bank account. So because me and three people signed something to say we were one, we kind of just carried it on.

What kind of events do you run?

We do weekends about every two years, and we've done some day-long workshops as well. Most of the stuff happens around Dungworth in North Sheffield, where we take over all the community buildings - the chapel, or the pub, or the pool hall. We run a folk club up at the Royal Hotel up in Dungworth monthly.

The new staff have got really into the school projects, going into inner-city Sheffield schools and taking folk music and ideas about tradition and heritage to kids who might not get that as much as the Dungworth lot do. We try to keep that going, so it's not just going in and out again, but building a bit of a culture where the kids can come to summer schools or workshops after school and we can create places where people can just make music for fun.

Do your events tend to be for beginners, experts or somewhere in between?

We're quite keen to make sure that it's not targeted towards one thing. The established folk audience is essentially older white middle class, which is brilliant - we do stuff for those core

audiences and want them to keep being engaged - but we are pretty active in doing other things.

We've got a new project next year going into pre-schools. We work with teens. We're doing an 18-to-30s weekend which is all about community and people getting together and having a good time. You can't learn folk music in your bedroom on your own or at a university. You have to do it with people, all together, and we're trying to create spaces where everybody can do that.

Any final thoughts?

We just want to make the folk scene accessible, and make sure people who are vaguely interested in it should feel welcome and try to get involved. We work with volunteers a lot, from stewarding to delivering workshops, so people can get involved in that side of things or just turn up.

Tasha Franek



soundpost.org.uk

YOUR PERFECT DAY?



SPINNING DISCS SHEFFIELD

Spinning Discs Sheffield is an independent record store selling new, reissue and select second hand vinyl in a friendly community environment. We cater across the very wide board of musical tastes from Indie to Classical and Hip Hop to Metal. We believe that the age of the physical format is here to stay. So let's get physical.

Check out what's happening: spinningdiscssheffield.co.uk
@Spinning_Discs // facebook.com/spinningdiscssheffield



WE ARE FOLK SPACE

A space for folk to use - pretty much however you want. From holistic massage sessions to teaching guitar, to pop up shops and gallery spaces. We hire our spaces by the half day, the day or week. Get in touch and we'll find a space for you too.

Check out what's happening: www.wearefolk.space
@wearefolkspace // facebook.com/wearefolk.space



WAH WAH'S

Small café offering home-cooked Mexican foddia to eat-in or take-away. Daily specials, veggie, vegan and gluten free options a plenty and Mexican breakfasts served till late Friday to Sunday. No table reservations just come down and grab a seat or give us a ring in advance for a collection. Outside catering jobs undertaken.

Check out what's happening: facebook.com/wahwahssheffield
Tel: 0114 2586665



THE TRAMSHED

A friendly bar offering a selection of bottled and canned beers and lagers from around the world, lovely wines and a small but great range of spirits. The Gallery upstairs has exhibitions of all kinds from local people changing on a 6 weekly basis. Pincho snacks available from 5ish.

Check out what's happening: facebook.com/The-Tramshed
Tel: 0114 258 4177

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MON 12TH SEP - £18.50 ADV - 7PM *#

L7
+ TREASON KINGS
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MITCH MALLOY
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SAT 17TH SEP - £20 ADV - 6.30PM *#

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FRI 23RD SEP - £8 ADV - 6.30PM *#

CASEY
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+ THE ESCAPE ARTIST

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+ THESE MINDS
+ SECONDS APART

FRI 30TH SEP - £8 ADV - 6.30PM *#

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YOUTH CODE
+ RANDOLPH & MORTIMER

SAT 15TH OCT - £6 ADV - 6.30PM *#

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TUE 18TH OCT - £12.50 ADV - 6.30PM *

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+ OKKULTOKRATI
+ VENOM PRISON
+ KUROKUMA

THU 20TH OCT - £15 ADV - 6.30PM *

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FILMREEL

‘SO BAD IT’S GOOD’

.....

THE ROOM: GREG SESTERO INTERVIEW

Perhaps the most popular and enduring film of the ‘so bad it’s good’ phenomenon is Tommy Wiseau’s disasterpiece, **The Room**. On Friday 30 September, The Five and Dime Picture Show bring its star, Greg Sestero, to Sheffield for a special event. Sestero’s best-selling memoir of working with Wiseau, *The Disaster Artist*, has been adapted into a major motion picture by James Franco, due for release in 2017.

Did you ever think you’d be talking about *The Room* over a decade later?

Looking back on these 13 years, I see *The Room* as a very strange gift. I’ve come to appreciate how much audiences love it and all the efforts Tommy put forth in getting it made. ‘Good’ or ‘bad’ doesn’t do it justice. At this point, *The Room* fits more in its own category.

The book has been adapted into a feature film, *The Masterpiece*. What has that journey been like for you?

It was a life-changing experience. Everyone that worked on the film was so generous and passionate to be part of it. For me, it was therapeutic in a way. You get to see your life experiences recreated in the same locations from years earlier and those experiences now exist in a different world.

What can people expect at your event in Sheffield?

I’m going to be screening my documentary about the making of *The Room*, read from *The Disaster Artist*, bringing some audience members on stage to perform scenes from *The Room*’s original script, and ultimately talking about what it was like to be at ground zero of this cinematic masterpiece. Think of it as a person who was caught inside a tornado and had a camera to capture the whole thing.

Tickets for *The Disaster Artist: A Night Inside The Room* with Greg Sestero on Friday 30 September are available at picatic.com/roomsheffield. All proceeds to Cavendish Cancer Care.

Ryan Finnigan

NEIL BREEN: REBEL WITHOUT A CLUE

Neil Breen is a cult filmmaker of singular vision. The American architect turned writer-director has made four movies since 2005 and each one of them is demonstrably bad, but in the best possible way.

Inhabiting the same cultural broom cupboard as Tommy Wiseau (**The Room**) and James Nguyen (**Birdemic**), Breen’s notoriety comes from making films so lacking in self awareness and finesse that they become unintentional surrealist comedies.

Most of his flicks consist of Breen, who always plays the protagonist, wandering around the Nevada desert musing about lost love or global conspiracies. This is all intercut with stock footage that looks like it was purchased in the 90s. The results are joyous.

Breen’s profile first began to rise when his debut, **Double Down**, found its way onto Netflix and his second movie, **I Am Here... Now**, was voted the ‘21st Best B Movie Ever’ in a widely seen 2014 poll. He’s been on a slow creep towards the mainstream ever since.

There’s an admirable environmental message that runs through all of Breen’s work, but it’s crushed under the weight of preposterous and muddled supernatural or paranormal contrivances. This all adds to the unique charm and inexplicably entertaining nature of his films.

Leftfield dialogue and performances that William Shatner might describe as stilted only add to the strange authenticity of these films. This is work that has come completely unfiltered from one man’s mind directly to the screen. These are films that demand to be watched amongst like-minded lovers of cinematic oddities.

The movies of Neil Breen have no regard for the audience, narrative sense or even the basic principles of filmmaking. All that matters is Breen’s personal story and he’s going to tell it, whether we understand it or not.

Brett Chapman



The Room (2003)

FILM LISTINGS

COLLATED BY SAMANTHA HOLLAND

D.O.A.

RUDOLPH MATÉ, USA, 1950

TUE 13 SEP | 7PM | CAFÉ #9 | FREE

Film/Coffee/Music at #9 presents another noir classic - and this one’s a stunner. With an innovative and demented storyline, D.O.A. does an especially intriguing job of exploring noir themes of masculinity and self-identity via leading man Edmond O’Brien’s traumatised accountant, who makes the narrative error of having some fun before settling down to marriage.

facebook.com/filmsatnumber9

THE BIG SHORT

ADAM MCKAY, USA, 2015

SUN 18 SEP | 7:30PM | 215 SHARROW VALE ROAD | £3 W/ CAKE AND COFFEE

Sharrow Reels has made an excellent choice yet again, giving us the opportunity to see a film that went somewhat under the box office radar but sheds critically-acclaimed light on the housing and credit bubble of the 2000s. Combining comedy and a clear understanding of contemporary events, this is definitely one to watch.

facebook.com/SharrowReels

THE GLASS CELL

HANS W GEISSENDÖRFER, GERMANY, 1978

SUN 25 SEP | 4PM | SHOWROOM | £7.50/£5.50

Perhaps the most intriguing of the excellent films that make up September’s Adapting Miss Highsmith season, as so little seems to be written about it. But the book is highly regarded and the filmmakers involved in this tale of a man whose life unravels when he’s in prison for a crime he didn’t commit have spectacular cinematographic pedigrees. I’d recommend this along with the rest of the season.

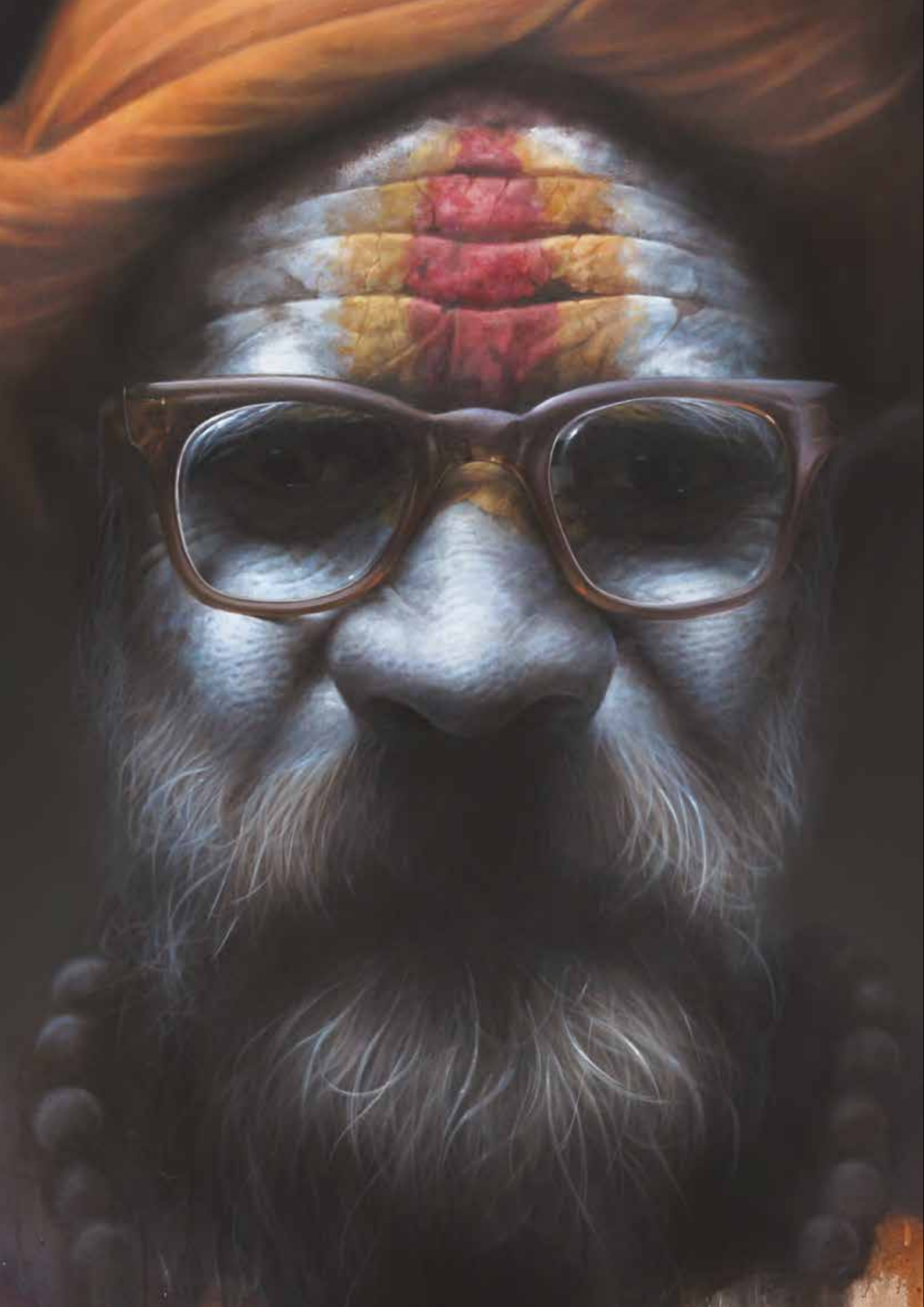
showroomworkstation.org.uk/the-glass-cell

OCEAN FILM FESTIVAL

THU 29 SEP | 7:30PM | LEEDS TOWN HALL | £11.50/£13

Presented by the Banff Film Festival UK Tour producers, this is a three-hour collection of short films documenting the beauty and power of the ocean, and celebrating divers, surfers, swimmers and oceanographers who chase the crests of waves and marvel at the mysteries of the big blue.

eventbrite.co.uk (search ‘Ocean Film Festival - Leeds’)

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CAPTAIN FANTASTIC (15)
HELL OR HIGH WATER (15)**FROM FRIDAY 16 SEPTEMBER**HUNT FOR THE WILDERPEOPLE (12A)
THE MAN WHO FELL TO EARTH (18)**FROM FRIDAY 23 SEPTEMBER**THE GIRL WITH ALL THE GIFTS (15)
IMPERIUM (15)
THE LOVERS AND THE DESPOT (PG)
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NTL: THE THREEPENNY OPERA

22/25/29 SEPTEMBER

RSC: CYMBELINE WEDNESDAY 28 SEPTEMBER**NICK CAVE: ONE MORE TIME WITH FEELING (18)**

THURSDAY 8 SEPTEMBER

GARY NUMAN: ANDROID IN LA LA LAND

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Concert Season 2016/17****Classical Music at Sheffield City Hall**

Friday 30th September | 7.00pm

The HalléSir Mark Elder conductor
Benjamin Grosvenor pianoDVOŘÁK The Golden Spinning Wheel
LISZT Piano Concerto No. 2
BEETHOVEN Symphony No. 6 'Pastoral'

Friday 21st October | 7.00pm

**Tchaikovsky Symphony
Orchestra**Denis Lotoev conductor
Jennifer Pike violinBORODIN Prince Igor: Polovtsian Dances
SIBELIUS Violin Concerto
TCHAIKOVSKY Symphony No.6

Friday 4th November | 7.00pm

**The Hallé
Sheffield Philharmonic
Chorus**James Burton conductor
Elizabeth Atherton sopranoBAX Tintagel
ELGAR The Spirit of England
BARBER Knoxville, Summer of 1915
VAUGHAN WILLIAMS Toward the
Unknown Region

Saturday 26th November | 7.00pm

English Chamber OrchestraStephanie Gonley director/violin
Ofer Falk violaHAYDN Symphony No. 49 'La Passione'
MOZART Sinfonia Concertante for violin
and viola K.364
BARBER Adagio for Strings
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FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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FESTIVAL OF THE MIND

15-25 SEPTEMBER
FESTIVALOFTHEMIND.GROUP.SHEF.AC.UK

After the successes of 2012 and 2014, this month sees the return of Festival of the Mind, one of Sheffield's most celebrated festivals, to venues across the city.

Taking the newest and most innovative research conducted by the University of Sheffield and blending it with the creativity of local artists and makers, Festival of the Mind provides a unique way for the public to be enlightened with the most engaging and thought-provoking ideas of Sheffield's greatest academics and thinkers.

The 11-day festival tackles academic subjects ranging from engineering and science to music and health through films, talks, workshops, exhibitions and performances. With the activities themed around Making, Journeys, Virtual, Local & Global, Activism and Utopia/Placemaking, there will be something for everyone.

With such intriguing activities and subject areas on offer, the venues which hold them must match this greatness. From the Spiegeltent on Barker's Pool and the Millennium Gallery to Bank Street Arts and various pop-up venues, the festival will span a large portion of the city centre.

There is a lot to be excited about this year, with projects like Futurecade exploring virtual reality, technology and the future; a Yorkshire Health Study exploring Sheffield's lifestyle habits; Lost Voices bringing a performance which combines slam poetry, acrobatics and dance, and much more.

This celebration of ideas, culture and creativity is free and open to everyone, so take a look at the programme and get stuck in.

OFF THE SHELF FESTIVAL OF WORDS

SEPTEMBER - NOVEMBER
OFFTHESHELF.ORG.UK

Sheffield isn't short of good festivals, but this year local stalwart Off The Shelf celebrates its 25th anniversary. This is a gigantic achievement for such a small team. Since starting to collaborate with this celebration of the spoken and written word in 2010, we have been continually bowled over by the calibre of events they host.

It's a pleasure to be working with Off The Shelf again by linking the autumn season of Opus & Now Then's Festival of Debate with the OTS programme. We don't have space to list all crossover events, but in particular we encourage you to come along to talks from journalist and filmmaker **John Pilger** (Thu 27 Oct, Crucible) and writer **Melissa Benn** (Fri 14 Oct, Diamond LT3). Word Life, the spoken word arm of Opus, will again host the **Off The Shelf Slam Party** (Fri 28 Oct, Theatre Delicatessen), and has also commissioned local singer-songwriter Nat Johnson to write two songs about the Brontë sisters on behalf of OTS, which will be set to short films which will be projected onto the frontage of Upper Chapel (Fri 14 Oct, 45 Surrey St).

There's so much more in the OTS brochure, so pick up a copy around town or get on the interwebs, where you can find more info and book tickets.

STREET FOOD CHEF

90 ARUNDEL ST,
98 PINSTONE STREET
& 343 GLOSSOP ROAD
STREETFOODCHEF.CO.UK



Serving up our favourite Mexican dishes, from mouth-watering burritos to scrumptious nachos, Street Food Chef is easily one of our favourite food spots in Sheffield.

Only coming into our lives in 2011, it has quickly become our go-to spot for its tasty beef brisket burritos and its chicken mole tacos. With four canteens and bars now stationed around the city, Street Food Chef has come a long way from its humble beginnings. Starting up as a catering service in a van, it has become a huge success thanks to its fine cuisine, which is like no other in Sheffield. Along with its authentic Mexican beers and sodas, it's no wonder this place is rammed all the time.

Established as a fast food place with a healthy twist, Street Food Chef's dishes are locally sourced and freshly made, packing a punch and a delicious fusion of flavours. Open from 10am to 10pm, you can enjoy its much-loved burritos for breakfast, lunch or dinner, making it great as an early-morning hangover cure or post-work indulgence.

THE SHEFFIELD CANDLE COMPANY

THESHEFFIELDCANDLE-
COMPANY.CO.UK



Bringing a warm glow to the folk of Sheffield and beyond, The Sheffield Candle Company dwells in a 200-year-old cottage on a hill. Established in 2015, they lovingly pour each creamy, scented candle by hand and all of their candles are made from natural, readily renewable and biodegradable soy wax, which isn't tested on animals and contains no animal or genetically modified ingredients.

With delightfully nose-pleasing scents, from Sheffield Spice to Bakewell Tart, Vanilla Toffee to Fresh Ont' Line, their candles are the best we've had the pleasure of lighting. They've also recently launched a brand new range of glass tumbler candles and September sees the arrival of their essential oil home scent sprays, massage and bath oils. Lovely stuff.

You can find their stalls regularly at the Nether Edge and Sharrow Vale markets, and they'll also be popping up at the Chatsworth Country Fair from 2-4 September and at the Sheffield Christmas Market from 25 November.

BROCCO ON THE PARK

92 BROCCO BANK
BROCCO.CO.UK



As one of Sheffield's only independent hotels, Brocco on the Park offers a comfortable home away from home with a splash of class. Beautiful bird-themed rooms and clean and comfortable decorated interiors are complemented by a restaurant offering food that'll leave you watering at the mouth.

Brocco isn't just for those who are travelling from far and wide. It's also a treat for the surrounding community. With supper clubs, artistic classes and jewellery making on offer from September onwards, it's cementing itself as the place to go for unique eats and social meets.

Until the end of September, it'll be the place to relax on a Sunday with a glass of fizz and some relaxed jazz, and as Christmas inevitably draws closer they'll break the norm of afternoon tea by adding a festive flare.

Whether you're flying far from your nest or fancying swanning down for a laid-back Sunday evening, you should definitely add Brocco to your list.

MARTHA AND HEPSIE

MARTHAANDHEPSIE.COM



Martha and Hepsie place beautifully illustrated, nature-inspired designs on everyday household items. From lampshades to cushions, note cards to Christmas sprout gift tape, everything bursts with colour and character. Brightly-coloured animals cover their products and bring a splash of vibrancy to even the darkest nook or cranny.

Beginning the company in a makeshift fashion – the sisters originally made designs in any spare time they had outside of working hours – they finally took the plunge to work on the company full-time in 2014. Designing everything in her studio, Martha works from Sheffield, while Hepsie works from Devon.

Exclusively using UK manufacturers to make their products, Martha and Hepsie have recently been selected as part of a Made Locally project that will see their products sold in Leeds in one of the UK's most successful cooperative department stores. And with the recent launch of a range of aprons and new products just around the corner, their homeware and stationery make perfect presents for birthdays and – dare we say it – Christmas.

DISCOUNTS

WHAT'S NEW @NTDISCOUNTS

AVAILABLE FOR FREE FOR IOS AND ANDROID DEVICES, THE NOW THEN DISCOUNTS APP CHAMPIONS LOCAL BUSINESSES OVER CORPORATE CHAINS BY OFFERING DISCOUNTS, OFFERS AND PROMOTIONS, ENCOURAGING PEOPLE TO MAKE INDEPENDENT AND LOCAL SHOPPING AN EVERYDAY CHOICE.

TYPE 'NOW THEN DISCOUNTS' INTO YOUR APP STORE, DOWNLOAD THE APP, BROWSE THE TRADERS AND DISCOUNTS, THEN FLASH THE APP AT THE POINT OF SALE TO REDEEM. SIMPLE AS THAT. STAY TUNED TO THIS PAGE FOR MONTHLY UPDATES.



NEW OFFERS ON THE APP

BEER CENTRAL

- 5% off all purchases.

BRAG VINTAGE

- 20% off everything at their lock-in on Thursday 29 September from 6.30-9pm.
- 15% off in-store.
- 10% off online & free shipping.

COFFEEAPPLE CAFE

- Free tea or coffee when you buy any main meal.

FLUX

- 50% off your first delivery of pads or tampons.

GYPSY ROSE SALON

- Reconditioning treatment, cut and style for £35.

MOOR COBBLER SHOPPE

- 10% off when you spend £10 or more.

MUGEN TEA HOUSE

- Buy any hot drink and get a half price piece of cake, brownie or traybake.
- After 2pm, buy a pot of any loose leaf tea for just £1.50.

SHEFFIELD THEATRES

- £15 tickets to evening performances of Lady Chatterley's Lover from Tuesday 27 to Friday 30 September.

SPINNING DISCS SHEFFIELD

- 10% off all new vinyl.

THE DOCTOR'S ORDERS

- Buy any main meal and receive a free dessert.

THE LEADMILL

- £3 entry to Gaga all night on Fridays.
- £3 entry to Sonic all night on Saturdays.

THE TRAMSHED

- 10% off Magic Rock and Vocation beers.

THE WICK AT BOTH ENDS

- 15% off food. All day, every day.

YELLOW ARCH STUDIOS

- 10% off rehearsal time.
- Buy one drink get one half price on bottles & draught at the Cafe Bar.

THOUGHTS? WE'RE ALL EARS...

NOWTHENMAGAZINE.COM/DISCOUNTS | @NTDISCOUNTS #FLASHTHEAPPSHEFF

NOW THEN.
DISCOUNTS.

BEATS, BANDS & BASS



AUTUMN LISTINGS

HARLEYLIVE.CO.UK

THU 25TH AUGUST / THE HARLEY

JEFFREY LEWIS

SAT 3RD SEPTEMBER / THE HARLEY

YT & THE INNERHEART BAND

FRI 23RD SEPTEMBER / QUEENS SOCIAL CLUB

THE MOONLANDINGZ

WED 28TH SEPTEMBER / THE HARLEY

OSCAR

SAT 1ST OCTOBER / FOUNDRY

WILD BEASTS

THU 6TH OCTOBER / THE HARLEY

JOHNNY LLOYD

FRI 7TH OCTOBER / THE HARLEY

MYKKI BLANCO

SAT 8TH OCTOBER / QUEENS SOCIAL CLUB

THE SUNSHINE UNDERGROUND

SAT 15TH OCTOBER / QUEENS SOCIAL CLUB

NAI HARVEST

FRI 21ST OCTOBER / QUEENS SOCIAL CLUB

TELEMAN

SUN 23RD OCTOBER / THE HARLEY

PALACE WINTER

SUN 30TH OCTOBER / THE HARLEY

SYD ARTHUR

TUE 1ST NOVEMBER / THE HARLEY

DTCV

MON 14TH NOVEMBER / THE HARLEY

LAS KELLIES

SAT 19TH NOVEMBER / QUEENS SOCIAL CLUB

THE LOW ANTHEM

BROTHERS

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WEDNESDAYS 8.45PM | £6+

jazz at the LESCAR

31 AUGUST
KRISTIAN BORRING QUARTET

7 SEPTEMBER
LAUREN KINSELLA ENSEMBLE

14 SEPTEMBER
CORRIE DICK'S IMPOSSIBLE THINGS BAND

21 SEPTEMBER
HENRIK JENSEN 'FOLLOWED BY THIRTEEN'

28 SEPTEMBER
STUART MCCALLUM

5 OCTOBER
HANSU-TORI: AMIDST A SWARM OF BUTTERFLIES

12 OCTOBER
ELLERY ESKELIN, WITH MATTHEW BOURNE AND CHRIS SHARKEY

19 OCTOBER
DAN MESSORE'S INDIGO KID

26 OCTOBER
ANDRE CANNIERE

2 NOVEMBER
FINI BEARMAN

THURSDAY 10 NOVEMBER
VULA VIEL AT YELLOW ARCH STUDIOS VIA TALKING GIGS
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WATCH THIS SPACE!

30TH SEPTEMBER 2016



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RAT BOY

16 SEP :: £13.00

FESTIVILE

FEST: FRANK CARTER & THE RATTLESNAKES :: ASTROID BOYS
BROKEN TEETH :: DEAD HARTS :: BLOOD YOUTH :: THE TEMPLE
COUNTING DAYS :: ELEGIES :: BAD SIGN :: PLUS MORE TBA...
24 SEP :: £20.00

THE LEADMILL COMEDY CLUB PRESENTS

PETE FIRMAN

29 SEP :: £15.50

THE TIME SELLERS

30 SEP :: £5.00

BLOSSOMS

4 OCT :: SOLD OUT

JOHNNY LLOYD

6 OCT :: £8.00 :: THIS IS AN 18+ SHOW AT THE HARLEY

MICHAEL KIWANUKA

10 OCT :: £15.00

BOB MOULD

11 OCT :: £22.50

DROWNERS

14 OCT :: £7.00

STEVE MASON

15 OCT :: £18.00

THE DIVINE COMEDY

15 OCT :: £30.00 :: THIS IS A 14+ SHOW AT THE FOUNDRY

BRY

17 OCT :: £10.00

SUNSET SONS

20 OCT :: £13.00

BEACH BABY

21 OCT :: £8.00

THE LEADMILL COMEDY CLUB PRESENTS

SEANN WALSH

25 OCT :: £14.00

MARTHA FFION

27 OCT :: £6.00

THE VRYLL SOCIETY / HIDDEN CHARMS

29 OCT :: £8.00

SYD ARTHUR

30 OCT :: £8.00 :: THIS IS AN 18+ SHOW AT THE HARLEY

HOOTON TENNIS CLUB

1 NOV :: £9.00

THE LEADMILL COMEDY CLUB PRESENTS

SHAZIA MIRZA

3 NOV :: £14.00

SLOW CLUB

3/4/5 NOV :: £12.50 :: THIS IS A 16+ SHOW AT YELLOW ARCH

AFRO CELT SOUND SYSTEM

5 NOV :: £22.50

THE LEADMILL COMEDY CLUB PRESENTS

WIFI WARS

9 NOV :: £15.00

CRYSTAL CASTLES

10 NOV :: £16.50

TEENAGE FANCLUB

17 NOV :: £17.50

WALKING ON CARS

19 NOV :: £13.50

THE HEAVY

21 NOV :: £15.00

BEANS ON TOAST

24 NOV :: £12.00

LAURA MVULA

25 NOV :: £19.50

THE SSS

26 NOV :: £7.00 :: THIS IS A 14+ SHOW AT THE CITY HALL

BOSTON MANOR

28 NOV :: £7.00

EMMY THE GREAT

3 DEC :: £14.00

DR JOHN COOPER CLARKE & HUGH CORNWELL

8 DEC :: £21.50

SECRET AFFAIR

10 DEC :: £14.00

LISSIE

12 DEC :: £20.00

The
LEADMILL



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THELEADMILL



WWW.LEADMILL.CO.UK



"Pint o' lager and five straws....that's just £5 sir."



Words: Mike Somerset Ward

Picture: Varrod Goblink

OPUS INDEPENDENTS PRESENTS

FESTIVAL OF DEBATE

SEPTEMBER - NOVEMBER
AUTUMN SEASON

"NEVER DOUBT THAT A SMALL GROUP OF THOUGHTFUL,
COMMITTED CITIZENS CAN CHANGE THE WORLD.
INDEED, IT IS THE ONLY THING THAT EVER HAS."

MARGARET MEAD

FESTIVALOFDEBATE.COM | @FESTOFDEBATE | #FofD

RESTAURANTS & TAKEAWAYS

THE STREET FOOD CHEF, S1
THE HARLAND CAFE, S2
FORUM CAFE BAR, S3
FOUR CORNERS CAFE, S7
DIMITRI'S RESTAURANT, S7
THE YORK, S10
DIMITRI'S GREEK GRILL HOUSE, S11

NIGHTS OUT & EVENTS

SENSORIA
FESTIVAL OF DEBATE
FESTIVAL OF THE MIND
SHEFFIELD THEATRES, S1
CITY HALL, S1
THE SHOWROOM, S1
THE LEADMILL, S1
CORPORATION, S1
YELLOW ARCH, S3
HARLEY LIVE, S10
SHEFFIELD STUDENTS UNION, S10
JAZZ AT THE LESCAR, S11

HEALTH & LIFESTYLE

BANNERDALE OSTEOPATHS, S7

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SUPPORT PASSION, CHARACTER & UNIQUENESS

STUDIOS, GALLERIES & WORK SPACES

UNION ST, S1
DINA, S1
ART HOUSE, S1
C.A.D.S, S3
RECLAIMED INTERIORS, S7
BARNSELY COLLEGE, S70

MAKING & FIXING

SHEFFIELD CREATIVE GUILD, S1
EVOLUTION PRINT, S4

PUBS, BARS & BREWERIES

THE THREE TUNS, S1
THE RED DEER, S1
THE RUTLAND ARMS, S1
THE WICK AT BOTH ENDS, S1
THE BEER ENGINE, S2
THE CLUBHOUSE, S2
SHAKESPEARES S3
THE RIVERSIDE, S3
THE RIVERSIDE INN, S6
WISEWOOD INN, S6
ABBEYDALE BREWERY, S7
THE RISING SUN, S10
THE CLOSED SHOP, S10
PORTLAND HOUSE, S11

SHOPPING

LA BIBLIOTEKA, S1
K. KEMPKA BUTCHER, S7
SPINNING DISCS SHEFFIELD, S8

FOOD & DRINK

LOCKSLEY GIN, S2
SUNSHINE PIZZA, S2
REGATHER COOPERATIVE, S2
MAKE NO BONES, S8
BROCCO ON THE PARK, S11

NOW THEN.

PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS. THANKS FOR READING.